

THIRTY-TWO PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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# The Matinee Girl



Belasco has registered another success to follow his *Darling of the Gods*, and there is a great deal of talk about town as to the potency of the rabbit's foot which he is said to carry with him. But the charms which this playwright uses to accomplish his successes are no mysteries. They are in evidence in the performances which win fame for him. Take the new play of *Bellaire* and study the care with which the speeches are written and the wit that sparkles in them. Not the wit that lies in an inverted proverb that is dubbed an epigram, but the sort of fun that does not depend on its mere cleverness for a laugh.

Observe the study of the dresses, the make-up, the stage settings, and the adjustment of the ballroom scene that progresses as never a ballroom scene on the stage ever did before. Take then the exquisitely pretty tableau that ends the comedy, the rain shower of real water—God save us! as Kitty would say—with Miss Crosmann, misty-eyed, waving her bit of a handkerchief at her soldier sweetheart in a good-bye.

Note the orchestral selections between the curtains, the sweet Irish music crooning sadly or liting gayly, instead of "The Bamboo Tree" or "The Miller's Daughter," and you have atmospheric perfection.

Such performances are so rare nowadays that we must fairly exult in them and nervously watch for a false step or a discord that will mar the whole. But it goes on swimmingly and then—the rain stops and the girl waving good-bye! It is all simply lovely!

You hear disgruntled ones saying all along Broadway that Belasco finds his plots, his effects and his successes in a Japanese crystal globe, and that if one could only steal his rabbit's foot it would be all up with him. But to those who have eyes and can see the whole trick is plain. It is work—hard work, not theorizing or accepting other people's ideas as to what should be what that does things of this sort. Belasco is a workman, and his heart and soul are in his work. He ploughs over his furrows, just as Augustin Daly used to, and just as Edison studies over his demon blue flames out in the Orange laboratory. Three men as different as men could be in all but that their methods are the same. They put their souls into their tasks. Belasco has the same disregard for dress that Daly had, although each man is supersensitively keen as to the aesthetic charm of beauty. Edison's clothes are his wife's despair, and Belasco's neck handkerchief will probably become as historic as Daly's old hat if he keeps on scoring successes and bettering his former productions.

For *Bellaire* is heads over *The Darling of the Gods*, which was a magnificent conception, a wonderful effort, a series of wonderful stage pictures, but after all its glory was in its effort rather than its achievement, for we are not talking of runs nor box-office gains now, but of artistic perfection.

The *Darling of the Gods* strove to present the mystic by means of electric wires and colored lights. The practical New York audience marveled at the panorama, but not at the mysteries, just as we revel in the *Cyrano* nose or the Joseph Weber straight front—obvious actualities and not the things that "dreams are made of."

Certainly Miss Crosmann, waving her little handkerchief in the rainfall, is heaps more convincing than Robert Haines floating upward on a wired cloud, which might have been a *Football Man Going to Heaven*, or anything but a spiritual happening in mid air. It was not the fault with Haines, who is quite handsome enough to be a spirit, but rather with the fact that our men actors, lacking in spirituality, are clumsy in the expression of the mystic. Then a man suspended by a wire around his waist must have a feeling of uncertainty that is bound to permeate his brief turn in the air. Even when Southern steps from the smoking fagots, transformed from the deformed fester of the McCarthy play back to his own shape, he has the neat air of a man about to lead a cotillion, but there isn't a shred of spiritual suggestion about him. The unconvicted *Matinee Girl* could not for a moment observe here the metamorphosis of Robert the Bad to Robert the Good, but only the change of Edward the Pretty Fair to Edward the Bad. And Cecilia Perpetua Loftus, when she settled back among those same fagots, looked as comfortable as though she were in a rubber-tired hansom going through the park on a fine afternoon. It takes more than facial expression to convey the idea of soul transference; it takes thought concentrating—the quality Belasco puts in his plays, which counts for more than a cycle of untrained inspiration or ungrounded enthusiasm.

Miss Crosmann's act of waving her handkerchief to her sweetheart through the misty morning has in it a wealth of sentiment, sweetness, beauty and light.

And by the way, what stage weather we are having! That is a fearful storm in Cousin Kate! It darkens and it blows, and then down come the torrents, with the wind, with a long "I," shrieking like a third rail on a

frosty morning. Then, the storms that we have had along Broadway have been tremendous. Do you remember the snow storm in *The Climbers*? It was a triumph, it was so silent and so flaky. The usual stage snow is about as real and as flaky as the stage chicken. This Fitch snow was a benediction!

And now we have the patter of real rain. Not the fiercely falling rain that was never wet, even though it swished from behind the scenes like a Niagara running amuck.

Why, I can recollect matinees in Brooklyn when a scene in *Darkest Russia* looked like a field of cotton, and the general effect of a Siberian landscape was one of downy splendor.

One of these days we shall have a stage moon that will not disgrace itself. We are coming to it through the vastly improved weather conditions in the dramatic world.

Miss Crosmann's *Bellaire* is a charmingly piquant and fresh characterization. The Eger-ton Castles are just a bit dreary in their Bath Comedies, but this Belasco-Crosmann *Bellaire* is alive, and has that peculiar rollicking quality which this actress expresses so daintily.

It would be interesting to see her as the gorgeous Blessington—another Irish heroine, whose life was filled with dramatic incidents and gowns beautiful enough to tempt even as thorough an artist as the actress.

Her merriment and drollery go hand in hand with an infinite tenderness and arch sweetness that are delightful. She wears a crown like a Dresden shepherdess, with coquetry expressed in every bowknot and ruffle of lace. It is quite possible that as Lady Macbeth Miss Crosmann would be unconvincing, and that her Ophelia might seem a bit too mad, but as Kitty *Bellaire* she has added an audaciously lovely characterization to our list of stage heroines.

THE MATINEE GIRL.

## A LECTURE TO STUDENTS.

Harrison Grey Fiske, manager of Mrs. Fiske and the Manhattan Theatre, on Sunday, Dec. 13, delivered an address before the Art Students' Club of the Church of the Ascension, in this city, on the stage as a profession for young women. This church is presided over by the Rev. Percy S. Grant, and is one of the most liberal and progressive in this Episcopal diocese, and the club is composed of young women who are studying to be artists, actresses, etc. Mr. Fiske noted that the young women who seek the stage are of two classes, the first being of livelihood, or who are moved by vanity, and the second class being those who are impelled to adopt it by a legitimate ambition, and are moved by the natural instinct usual in those of real talent. Mr. Fiske said that the stage is not so remunerative as is commonly supposed by young women, and that to the average aspirant it is found in other business directions now open to women. The merely "stage struck," he said, are often sufferers from their own false ideas as to the life of the theatre, and their ignorance of requirements and results makes them victims of those who by false representations impose upon them in various ways. He said that young women who go upon the stage may preserve their ideals, although sometimes the environment is not in accord with those ideals. The requisites for success are varied and exacting, the field is overcrowded, and managers are harassed by the applications of many who have no call to the profession. The best school, Mr. Fiske said, is the stage itself. The best way for a young woman to start is in a "thinking part," where the novice may get an opportunity to understand, and where one may observe the creation of a play from the beginning, through rehearsal to a performance. Thus one gets practical ideas of all the phases of the dramatic art, and if apt becomes the better qualified to take up a modest part and progress. Mr. Fiske said that in the theatre of to-day everything is specialized, and therefore versatility, which formerly counted for so much on the stage, is now of no use. At the close of the address, the young women of the club asked questions on the practical phases of the subject that were answered by Mr. Fiske.

## A NEW STOCK THEATRE.

Sydney Rosenfeld made the statement last week that he and many others had formed a company, the object of which would be the running of a first-class stock company theatre in New York. It is to be known as the Century Theatre Company. It is to be capitalized at \$125,000, \$50,000 of which is to be placed for public subscription. Mr. Rosenfeld plans to all the best seats for \$1.50, the next best for \$1.00, and away absolutely with speculators, refuse to sell tickets to hotels, produce American plays, and old comedies, should American plays not be forthcoming. If the theatre cannot be got by February, Mr. Rosenfeld says it will surely be by next September. The project will in no way interfere with the National Arts Theatre Society's plans.

## OWEN FAWCETT'S FIFTIETH ANNIVERSARY.

Owen Fawcett, playing Darby Keegan in Robert Emmet, celebrated his fiftieth year upon the stage, in Wheeling, W. Va., Dec. 12. The event was celebrated by Mr. Fawcett and the entire company. Mr. Fawcett was presented with an exquisite silver-mounted decanter and glasses, with appropriate inscriptions, and a special programme was printed. Mr. Fawcett has always been one of the most reliable of actors, for in all his fifty years as an actor he has respected himself and his art, and done nothing to humiliate his professional brethren. He has been associated with the greatest—Forrest, the Booths, Charlotte Cushman, Augustin Daly, and many others. Not one black mark has ever been scored against his name in fifty years. Owen Fawcett is a credit to his profession.

## JAMES NEILL.

On the first page of *The Mirror* appears a recent portrait of the well-known actor-manager, James Neill, who is now, in partnership with Oliver Morosco, managing several enterprises of importance on the Pacific Coast.

Mr. Neill and his own company have just completed a successful season of four weeks in Honolulu, and on Jan. 10 will begin a five weeks' engagement at the Burbank Theatre, Los Angeles.

As an actor, Mr. Neill won favor in New York when he appeared in leading roles in support of several notable stars. During the past ten years he has devoted himself principally to stock work, both as actor and manager. In the West, his productions have been uniformly artistic, and in consequence he has gained a very secure position in the esteem of the public.

## SOLDIERS AT THE MANHATTAN THEATRE.

Company E of the Seventy-first Regiment marched in a body to the Manhattan Theatre, last Tuesday night, to see Captain Barrington. Wednesday night Company E of the Twelfth Regiment, and Company B of the Twenty-second did the same, accompanied by their friends. There were fine, thrilling quarter and half hours in the theatre. On and in front of the stage, on those nights, the actors, with Charles Richmond, Joseph Kilgour, George Wilson and Suzanne Sheldon at their head being keyed up to the highest pitch, to the patriotic delight of the boys in blue. Washington's old Continentals, on the other side of the Styx, must have enjoyed it too.

Errors of Life, by Will M. Crimmins.

## REFLECTIONS

Milton, Pa., Monday night of last week, on account of small-pox having visited a member of the company, and nearly froze to death. The company, especially the women members of it, suffered terribly from the cold through the night, but next day they proceeded to Danville in good shape.

Anna Held, last week, returned to the original Richepin version of *Mlle. Napoleon*, at the Knickerbocker Theatre.

Charlotte Townsend will make her first appearance as leading woman of Dalley Stock company, St. John, N. B., at the Christmas matinee.

Julius B. Schloss has closed with Down by the Sea company, to join The Stain of Guilt company as advance agent.

Harry Leavelle, leading tenor, last week joined the Boston Ideal Opera Company, at Gainesville, Fla., for balance of season.

Muriel Stone is now fully recovered from the after effects of typhoid fever, and has joined Berger and O'Neill's *Dare Devil* Dorothy company, to play the juvenile heavy role.

Le Roy E. Sumner, a clever boy actor, formerly with Robert Edson in *The Rector's Garden*, is now with Sauer and Sullivan's *Little Church Around the Corner* company.

Albert Wallerstedt, formerly baritone soloist of the Church of Heavenly Rest, New York, has just been engaged by Henry W. Savage to alternate with Winfred Goff and Remi Marsano in baritone roles with his English Grand Opera company. Mr. Wallerstedt sang last season with the Eastern Florida company. He will make his debut with Mr. Savage's English Grand Opera company as the Torador in *Carmen* during the opera season that opened this week at the West End Theatre.

Under the direction of the Baker Enterprises, of Portland, Ore., of which George L. Baker is manager, the Tivoli Opera company, of San Francisco, will tour the Pacific Northwest next Summer.

Edna Archer Crawford, leading woman of the Baker Theatre company, Portland, Ore., has received an offer to create a character in a production which will be made in the East in January.

Edwin T. Emery's prize bull dog, "Dixon," won the first prize, blue ribbon and silver medal, at the San Francisco Dog Show, Dec. 1-5.

Richard J. Jones's Boston bull was the first prize winner in his class at the San Francisco Dog Show, Dec. 10.

Sylvia Bidwell is not playing the leading woman's part in *The Queen of the White Slave*. She will open in *Out of the Fold*, at the American Theatre, March 7.

Jacques Futrelle, who has been for two seasons general manager of the George Fawcett company, controlling two theatres in Baltimore, has resigned to accept a position on the business staff of James K. Hackett, in New York. Mr. Futrelle is a native of Atlanta, Ga. He did newspaper work for a year in Boston, Mass., for twelve years in New York city, and for a year in Richmond, Va. He left Richmond to accept the position under Mr. Fawcett.

A fine act of charity was done last month by the Hortense-Nelson company, at Texarkana, Texas. The treasurer of the Hardin Opera House there, Charles N. Wilson, was dying of consumption. The Nelson company gave two benefit performances in his aid on Nov. 14, playing *Young Mrs. Winthrop*. This necessitated a change in the bookings for one week. The receipts were given to Mr. Wilson, and he started at once for Silver City, N. M., in the hope that the change of climate might restore his health. He died, however, on Nov. 19, at El Paso, Texas, while on the way to Silver City.

James A. Carroll, of The Hills of California company, sends a communication to *The Mirror* about the death of the senior member of the firm of Hayden and Stiles. Mr. Hayden met his death on Nov. 30 in Kansas, between the stations of Scammon and Turk. His body was found at 5 in the morning of Dec. 1.

Pupils of the Dobinson School of Expression and Dramatic Art, Los Angeles, gave a public performance, under the patronage of Madame Modjeska, at the Mason Opera House, in Los Angeles, on Nov. 23. Scenes from Shakespeare plays and several one-act comedies were successfully presented.

Hal Stephens and Harry Linton will be featured in the original three-act musical farce, *My Wife's Family*. The piece has many new ideas. The tour will be under the direction of Bert St. John, of the Detroit Opera House, Detroit, Mich.

William Morris opened in *When We Were Twenty-one*, at Troy, N. Y., recently, for a short season. The company includes Walter Walker, J. J. Fitzsimmons, Robert Robson, G. C. Robinson, Charles James, Thomas C. Carroll, Sidney Donalds, Julia Deane, Jeannette Connor, Helene Griffin, and Josephine F. Shepherd.

J. Martino will present next season *A Struggle for Gold*, a new Western melodrama in four acts, a story of California gold fields during the incidents of the famous gold hunting expedition in the unsettled days of that part of the country.

J. S. Atkinson has severed his connection with the firm of Atkinson and Wildes, and has withdrawn from the management of the Eden Holden company. Mr. Atkinson is now in New York completing arrangements to launch a production.

At a meeting of the shareholders of the London (Eng.) Lyceum Theatre company on Nov. 27 it was decided to disband the organization. It was disclosed at the meeting that three hundred lawsuits were pending against the company.

Beth B. Titus and Sara Spotswood, chorus girls in Marie Cahill's *Nancy Brown* company, were robbed in Philadelphia recently by two colored women, who were sentenced by Judge Biddle to two years in prison.

The Powell, Lazell and Vernon company have not closed their season. They are idle two weeks on account of bad booking, and will resume their tour Dec. 29, playing mostly return dates through Ohio, Pennsylvania and New York.

Arthur J. Pickens, leading man of Clara Tropp's *Ruined Life* company; Colonel J. W. Pickens, business manager for Sullivan, Harris and Woods; and Sam H. Pickens, manager of Olentangy Park, Columbus, Ohio, were called home to Zanesville, Ohio, on account of the death of their mother, which occurred recently.

Manager George H. Brennan will shortly send Mary Shaw on a long tour in Ibsen's plays. Elita Proctor Otis is playing in Ibsen's *Hedra Gabbler* under Mr. Brennan's direction in the South. Alberta Gallatin in the West, and Mr. Brennan is corresponding with Ibsen's son, hoping to secure him in this country as a lecturer.

Henry Arthur Jones' next play will be called *Joseph Chamberlain*, suggested, it would seem, by Joseph Chamberlain's penchant for getting into hot water. But Mr. Jones assures the public that the personality of Mr. Chamberlain had nothing to do with the title or play.

Mr. and Mrs. Louis Morrell, of the Rose Melville His Hopkins company, gave a dinner to that organization at the "New Poodle Dog," San Francisco, Cal., recently, in honor of their marriage, which took place at St. Paul, Minn., Oct. 10, 1903. During the dinner they were presented by the company with a beautiful silver service.

John C. Fisher and Thomas W. Ryley have announced the following company for their new musical comedy, *The Medal and the Maid*, which they will produce at the Broadway Theatre, on Jan. 11: James T. Powers, Isadore Rush, Cyril Scott, Emma Carus, Ignacio Martinetti, W. T. Carleton, Cecil Englehart, Jeanne Mae Hall, Tom Terrie, Frank D. Nelson, and they are also bringing over Ruth Vincent, who created the part of Merva Sunningdale in the London production of the piece.

Photo by Young and Carl, Cincinnati, O.

Above is the portrait of William A. Norton, a young actor, whose future in the dramatic profession is full of promise. He possesses attributes which are necessary to success. He has a keen perception of what constitutes true character portraiture, and a sense of fitness which saves him from the exaggerations and caricatures which mar so many personations by thoughtless actors. Mr. Norton's stage presence is pleasing, as is his voice. His earnestness and enthusiasm in his work should secure for him an enviable place in the profession. Mr. Norton this season has been playing the title-role in *The Village Parson*. Among the parts that Mr. Norton has assumed are: Jack Thomas, in *We Uns of Tennessee*; Colonel Maitland, in *Toll Gate Inn*; Victor Du Vernay, in *Devil's Island*; Henri Martin, in *Dangers of Paris*; Eliza Coombs, in *The Silver King*; Captain Alexia, in *The Prince and the Sword*; Lord Rockingham, in *Under Two Flags*; Cassio, in *Othello*; Cassius, in *Julius Caesar*; Orlando, in *As You Like It*, and Ghost, in *Hamlet*.

E. H. Sothorn has not decided to produce *The Proud Prince*, in London, as it is about settled that he will be with Julia Marlowe next season in a series of Shakespearean revivals.

The choir boys, in spite of the attempts of the S. P. C. Society to suppress them, sang like larks at the Parsifal lecture, in the New Lyceum Theatre last Thursday afternoon. They did not appear, however, but sang from the wings, as the theatre was crowded with officers to arrest them had they appeared.

Jack Raffael, the baritone, has joined Ralph Stuart's company, to play an important role and to sing a number of solos in *By Right of Sword*.

On Christmas Day three hundred and twenty actors, managers and stage hands of Sullivan, Harris and Wood will be winned and dined by their employers. The ten companies of these managers will then be playing in ten States, but the business manager of each company has his orders from the New York office, and this is the fourth season that he has had it, to arrange the best dinner that money can buy, at one of the leading hotels in the city that he is playing on Christmas Day for his entire staff.

Ruth Vincent arrived last week from London, to play the part of Merva Sunningdale in *The Medal and the Maid*, at the Broadway Theatre on Jan. 11. She was the original Merva in London.

Among the rarities sold at the William Erasmus Tefft Sale, last Thursday and Friday, at the New York Art Galleries, was a first edition of Funlap's "History of the American Theatre," a first edition of the works of James Sheridan Knowles, old programmes and scrap books.

The report that the members of the May Stewart company were killed in a train wreck in Texas last week was not true.

The members of Hubert Labadie's in Louisiana company were tendered a "possum supper" by C. H. Welk, advance representative, after the performance in Weatherford, Texas, Dec. 14.

An attachment for \$5,000 was received by Deputy Sheriff Fogarty against Jacob P. Adler last week, in favor of the Grand Theatre company, of which Mr. Adler was manager. It is alleged that that sum was received by Adler as manager between Aug. 28 and Dec. 12, and that he failed to satisfy the members of the company. But Mr. Adler's success untaken has made many enemies downtown.

Joseph Brooks last week applied to Justice Leventritt, of the Supreme Court, for an order dissolving the partnership between David Belasco and himself in the production of *The Auctioneer*, in which David Wardfield stars. Brooks asked that a receiver be appointed to take charge of the play. Justice Leventritt reserved decision. Mr. Wardfield says he'll leave the company if a receiver is appointed.

The stockholders of the recently burned Brooklyn Academy of Music are about to construct a new Academy.

Manager Keogh, of the New Star Theatre, is to give away a \$1,000 automobile to the lucky holder of the coupon attached for ticket purchased next week during the run of *The Evil Men do*, Saturday night, Dec. 26, a drawing will be held, and the prize will be awarded.

T. Henry French left an estate valued at only \$3,000. It was found, when his will was filed for probate in the Surrogate's office last week, among his creditors is Remson Howard, to whom he owed \$6,000. This will be paid with interest out of the Samuel French enterprises.

Dorothy, Lillian Russell's daughter, retired from the Girl from Kay's last week, thinking the part assigned to her unworthy of her talents and reputation.

Verdi's *Othello*, which is to be sung in English for the first time in New York during the coming English grand opera season at the West End, has been provided with a libretto containing the Shakespearean text intact.

Ethel Tucker will star next season under the management of H. R. Wilber, in a play written especially for her, entitled *His Royal Wife*. The play is in four acts and nine scenes, and will give Miss Tucker an excellent opportunity to show her best work as an emotional actress.

Gipsy, a new play by Sidney Grundy, will be produced at one matinee by Fay Davis and her company, at the Garrick, before they leave that theatre.

The twenty-five members of the Bennett and Moulton company were kept out of the town of



# OTHER CITIES

## SAN FRANCISCO.

It certainly was medicine for the cures of one's heart to see Georgia O'Raney and to experience the verve with which the opening capacity audience greeted Miss O'Raney at Fletcher's Nov. 30, when they put on that three-act musical comedy, I-O-U, the book and lyrics by Judson C. Brune and the music by H. J. Stewart, under the stage direction of Charles H. Jones. A singular thing about this greeting was

program to a good gathering. She was assisted by a Miss Ramos, in violin numbers, and Fred Maurer, piano. The performance will make her home in San Francisco for an indefinite period.

A benefit vaudeville performance was given at the Alhambra 4, before a large and delighted audience. The star of the California Woman's Hospital, San Francisco, Manager John Morrell, of the Orpheum, had charge of the programme. Among some of the many things that entertained the people that helped to contribute to the success of the evening were: classical and popular melodies; Bryant and Saville, musical sketches; Pearl and Violet Allen in their skit, The Sign Painter; the Tobins (Hilly and Lott), brass instrumentalists, banding, mandolin, Arthur Cunningham, the baritone, of the Tivoli, in songs that have made him known; Wessel Kopta, violinist; Frederick Maurer, pianist; Joseph Newman, songs and stories; Mrs. E. W. Calhoun, in classical and popular songs; Hal Godfrey and his co. in A Bad Boy, and the Brittons, colored singers and dancers.

News is received of the death, at San Jose 2, of Professor George A. Lester, the well-known musician, member of the St. Clair Club and prominent Elk, of heart disease. He was a native of Shelbyville, Ind., aged thirty-eight. He was a graduate of New York and London universities, and at one time was professor of music at the University of the Pacific. He left a widow.

The San Francisco Lodge of the Benevolent and Protective Order of Elks, No. 2, held its 100th memorial service at the California 6 (afternoon).

Luke Conness, of the Alcazar Stock co., received 2 advice of the death of his mother, Mrs. Margaret Conness, at Kansas City, Mo., of Bright's disease. She had been ill nearly a year. Two weeks ago, however, she saw a matinee performance of Robert Emmet, in which her son Robert is starring this season, at Grand Opera House, Kansas City.

The Heart-ache Auxiliary of the Eye and Ear Hospital, San Francisco, gave an elaborate entertainment in the Maple Hall, of the Palace, 5 (afternoon and evening), with pecuniary purpose. The programme included a number of musical selections and a one-act farce, Sunset, by Jerome K. Jerome, in which cleverly appeared Florence Cooke, Mabel Cox, Florence Schraeth, Mabel Shrier, George Thompson, Hopper, and Charles McKim. The rehearsals for the farce were under the experienced eye of Ben T. Dillon, one of the principal comedians at Fletcher's. Manager Sam H. Friedlander, of Fletcher's, lent the stage.

The headquarters of the San Francisco Actors' Union, No. 3, have recently been moved to rooms 225-6 Emma Sprinkles Building, 927 Market Street.

Clare Blodgett, of the Columbia Theatre, the latter part of December with Clyde Fitch's play, The Girl With the Green Eyes.

Six times within five weeks the attendance record at the California 6 has been eclipsed, compared with the same period last season. Even though the California is a little out of the beaten trail as an audience drawer for was thought to be last season, they are getting better and better. Some of the good things Manager Ackerman promises are: Are You a Mason, A Trip to Chinatown, The Eternal City, Sag Harbor, Rose Corbin with The Greatest Thing in Life, and the play about the history of the world, which the audience, in their avidity to see the play, tried to pour a quart into a pint measure—and if the play does not pan out, the history of the world will be the last thing they will see.

The play at the Central during Santa Claus week will be the rural drama, A Dairy Farm. The play has been making all kinds of money on tour, much to the gratification of Bolson and Mayer.

Mandell Columbia will give Heidelberg and his new play, Ivan, the Terrible. It is hoped Richard will not have anything to say to playing folk here after we have seen him this time. The former Tivoli, for some reason, thought of his own, he as much as imputed San Francisco was a "whitening-post of a show town."

Are You a Mason will be the New Year offering at the California.

In addition to San Francisco having a permanent symphony orchestra, there is to be a monster orchestra organized here to give lighter symphonies. At present there are fifty to seventy-five members in the organization. Its complement is to be one hundred.

Julio Minetti has been selected as the conductor of the orchestra. The orchestra will be called the Minetti Orchestra. The orchestra consists of young ladies and gentlemen, some of whom have been playing for some time. The orchestra will be given the cultivation of classical music. The officers of the orchestra are: Giulio Minetti, president; Meredith, secretary; John J. Dougherty and A. Quillet, librarians.

At the California 6-12 the ever-active Yon Yonson, with Nela Erickson as Yon, gave the usual good performance to good applause.

The second ending week of 'Way Down East' at the Columbia 7-12 was well attended.

The second week of I-O-U at Fletcher's, ending 13, so well patronized they stood ten at almost every performance. The musical comedy's run has been lengthened from four to six weeks.

At the Grand Marie Heath in For Mother's Sake did fair business, ending 12.

The press for the New Year with New York Day by Day, a melodrama, in four acts, by W. J. Thompson. It was a pretty lurid affair from beginning to finish.

The three hundred and eightieth week of the Alcazar Stock co. was devoted to the romantic comedy drama, A Royal Prisoner (something about Russian life), and although it was hardly anopposite to the calibre of the I-O-U, it was a welcome change.

The New Tivoli will, it is estimated, begin business 21, with a mythological conglomeration "got together" by Foris Hartman, called Ixion; or, The Wheeling.

Barney Bernard severed his connection with Fletcher's 13 to take a star part in the Weber-Field burlesques Oliver Moroso intends putting on at Los Angeles, and left for his new field 14, "I'll miss Bar, but we're glad to see his going to the 'City of the Angels' will bring him more twenties per."

Phil Hastings, who has for some time been attending the press for the Orpheum and the Chitro has been appointed to take care of the press matter for the New Tivoli also. All of which goes to prove that when a fellow is "the goods" in his line, people are glad to see him go.

Foxy Grandpa, with Joseph Hart and Carrie de Mar leading off a good co., began a week's run at the California 13 to S. R. O.

ORREL JAMES MITCHELL.

## KANSAS CITY.

Peggy from Paris opened a week's engagement at the Willis Wood 6 to a capacity house, and the advance sale indicated a result of the kind of the engagement. This Ade product scored a big hit the opening night, and as Kansas Cityans are particularly fond of musical comedy, full houses will doubtless prevail. Those who saw the show, East in its earlier presentations pronounce the present production decidedly superior to the original; so in this case, at least, age has improved. This is a rare enough case.

"New York" production with a decidedly inferior cast and equipment. The production is bright and goes with a snap and vigor that is delightful, and while the show is not particularly adequate, it is not particularly catchy. It proved very adequate. The presenting co. was one of ability, numbering several people who are well known here.

Arthur Henson, of The Bell of San Francisco, was a similar part in Hickey, and was easily the hit of the co. In this role the Ade sang is given full swing and is in most capable hands. Josie Sadler as Sophie Blunt, the maid, also scored lavishly. Her "Honey" song was probably the most popular musical number of the evening. Helen Byron in the title-role was very pleasing, but lacked voice for some of the musical numbers. The fall of her, Helen Hale as Lily Ann Lynch made an excellent partner for Mr. Henson. Gulema Baker, George Richards, Paul Nicholson, John P. Parks, and Jacques Kruger also deserve much praise. The chorus was one of the prettiest seen here in this city.

Work was a strong feature. Scenery and costumes were very elaborate. Quincy Adams Sawyer opened a week's engagement 14 to a fair audience. James Thayer played the title role in a highly satisfactory manner. George S. Lockwood as Zekiel Pettigill, Charles Dow Clark as Hiram Maxwell, and E. H. Stevens as Abner Stiles, all furnished excellent character sketches. The production was with very few exceptions, is not particularly catchy. It proved very adequate. The presenting co. was one of ability, numbering several people who are well known here.

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In Old Kentucky opened the week of 6 at the Grand Theatre, and, despite the fact that the play has appeared here annually for ten years, making the opening performance of the present engagement the one hundred and third time in Kansas City, a big week's business is looked forward to. Beside the production, the title role in the play, King Dodo, with Richard Golden in the title-role, was the attraction 13, playing to large audiences.

Katheryn McQuinn, the famous singer, who has lived in Dundee, Scotland, for sixteen years, gave a prelude to the main performance.

audiences Sunday. Like a Trip to Chinatown, of the week previous, not being just the same "Trip" of years gone by. A Bunch of Keys was not just the same as the first time, but the co. were very capable and made the farce quite amusing. Incidentally introducing some fairly clever specialties. Louise Sanford as Teddy Keys and Jeanne Talmer as the maid both appeared to good advantage, while Taylor Williams was most amusing as Littleton Snuggs, the lawyer. Other members of the co. were adequate to their parts, and the production was well staged. Jane Kennard in Under Two Flags, the melodrama, Good under the Mr. Jolly of Joliet 20-26. Leon Herrmann 27-Jan 2.

Howard Hall in The Man Who Dared was the Gillis attraction 6-12. The play made a big hit here last season with the following of melodrama, and from the two big audiences Sunday the success of last season will be duplicated. Mr. Hall's acting in the double role of the Count and Louis Martineau was the same mistaking performance of last season, richly deserving the generous applause accorded him. The supporting co. was thoroughly capable, the principal roles being played by the following people: Arthur E. Claire, Odgen Wright, Charles E. Quinn, George Barry, Henry P. Nelson, Charles E. Butler, W. H. Hiney, Ethel Fuller, Clara Joel, and Miss Cartwright. The production was well staged and costumed. Al. W. Martin's production of Uncle Tom's Cabin played to large audiences 13-19.

The Brigadiers was the attraction at the Century 6-12, opening to good business. At Newport and Seaside New York, the two burlesques offered, proved the vehicles to display the talents of the comedians, while the olio was very entertaining. Applause was very evenly divided between the Martell Family, John A. West, Hendrix and Prescott, Kennett and Under Two Flags, the melodrama, Good under the Mr. Jolly of Joliet 20-26. Leon Herrmann 27-Jan 2.

James Whitcomb Riley gave an evening of readings in the Central High School Auditorium 11 to an audience of over two thousand people.

It is positively announced that Kansas City is to have another theatre, E. S. Brigham, manager of the Gillis Theatre has secured the old Academy of Music, on McGee Street, between Twelfth and Thirteenth, and will have the structure rebuilt and arranged as a strictly up to date theatre. Thirty thousand dollars will be spent in the building, and when completed it will have a seating capacity of about 2,000, with a stage 52 x 44 feet. The new playhouse will be called the Star and will play popular priced drama. The location is at the corner of 10th and 11th. Mr. Brigham's efficient management the venture will doubtless prove successful.

Contracts have been signed and arrangements are being made for the opening of Madame Foster for one concert in Convention Hall the evening of 26. Manager Louis Shouse stated some time ago that he hoped to secure this engagement, so the announcement that it is to be a reality is most gratifying. Marcia Meyer, the veteran theatrical manager, was in the city as representative.

The Rev. Walter E. Bentley has been a visitor to city churches, and has been the guest of the Actors' Church Alliance Society. A local chapter is to be formulated here and will be formally inaugurated at a meeting to be held at the Hotel Baltimore the evening of 10.

The second Symphony Orchestra Concert will be given in the Auditorium Theatre Friday afternoon, 11. Madame Suzanne Adams will be the soloist, and Professor John Bolin has an excellently arranged programme for the occasion.

Two deaths in our city during the past week, while not directly in the profession, were closely connected with it. One was that of Merritt S. Sanford, manager of Walter Sanford, business manager of the Willis Word Theatre. The other was Mrs. Margaret Conness. She was the mother of Robert Conness, now playing the title-role in Robert Emmet, and Luke Conness, of the Alcazar Stock co., San Francisco.

D. KEEDY CAMPBELL.

## PROVIDENCE.

Another link was added to the long chain of opera and musical comedies seen at the Providence Opera House this season when The Sultan of Sulu made his debut. The production was a real treat, and the audience of thirteen weeks at this house, seventeen attractions have appeared, and of this number ten have been musical. A year ago this time the booking agents were sending and producing attractions to this city, and people at the West and North had been complaining because they could not get anything else. This appears to be our season, and it is better to get them in a bunch than not at all. Providence people have seen some fine operas.

The Sultan of Sulu is one of them. It has pretty and catchy music, the story is full of humor, and it is beautifully costumed and staged. Sam Collins as Ki Ram was a real treat, and a tremendous hit with Providence earlier in the season, and to get him again is luck. He is a very clever comedian, and to see him is to laugh. Heridiah Simpson, in stunning gowns, as Heridiah Budd, Gertrude Quinlan as Chiquita, and all the others, not forgetting the chorus, were excellent. Business good. Archie Burt in Joshua Whitcomb 14-19 pleased fair business. John Drew 21-26.

Too Proud to Beg, with two clever juveniles, Arthur and Mildred Bogdan, as the stars was the offering at the Empire 7-12. The piece is melodramatic, as most of Lincoln J. Carter's are, and the author also states his production is a real treat. The fire scene in this piece is realistic in the extreme, and the houses are sure to "warm up."

The children do admirably, and St. George Hussey, Fred Hartman, E. Loring, Marie Nelson, and A. B. Lynd gave a tremendous hit with Providence earlier in the season, and to get him again is luck. He is a very clever comedian, and to see him is to laugh. Heridiah Simpson, in stunning gowns, as Heridiah Budd, Gertrude Quinlan as Chiquita, and all the others, not forgetting the chorus, were excellent. Business good. Archie Burt in Joshua Whitcomb 14-19 pleased fair business. John Drew 21-26.

The Ninety and Nine was given at the Imperial 7-12 and it is doubtful if any of the plays seen here this season have been better received. R. A. Roberts as Tom Silverton gave a fine interpretation of a role that could easily have been overdone. Marion Ballou was sweet and charming, and the production was a real treat. The fire scene in this piece is realistic in the extreme, and the houses are sure to "warm up."

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## The Social Charm

In the pride of hospitality the host says: I sought the best and now always buy

# Hunter Baltimore Rye



For its uniform and refined

Quality Purity Flavor

which never disappoint.

It is a need to health, a comfort and charm—and gladsome cheer of good fellowship.

Sold at all first-class clubs and by jobbers. W. M. LANAHAN & SONS, Baltimore, Md.

## MILWAUKEE.

James Kyrle MacCurdy scored the biggest hit of his career in this city when he appeared in the dual role of Dr. Jekyll and Mr. Hyde at the Academy 14 before a good house. Mr. MacCurdy gave an interpretation of the part which can easily challenge comparison with any of his predecessors in the double character, and four or five curtain calls after each act but mildly expressed the enthusiastic appreciation of the audience, an appreciation that was well through the efforts of the accomplished actor, who so ably and truthfully portrayed this trying role. Lee Baker, as Utterson; Albert Brown, as Lanyon; Edith Evelyn, as Alice, and James A. Roswell, as Dr. Jekyll, were excellent portraiture, and the piece was well staged. George Foster Platt introduced a novel ending to the familiar play the opening night, which brought forth such a storm of protest from both press and public that the extra-ordinary incident was wisely withdrawn. This unaccountable idea of Mr. Platt's was the result of a conscientious though misguided mode of reasoning, but a very good performance of the play was spoiled by the ridiculous finale. It consisted in Dr. Jekyll, after committing suicide while in the horrible guise of Mr. Hyde, rising from his apparent death throes and clasping Alice in his arms with the exclamation, "Oh, what a horrible dream!"—curtain. Alone in London 21-27.

The Chaperons was given at the Bijou 13, and drew a large and thoroughly pleased audience. Special prizes in due to Thomas Whiffen, May Boleyn, G. Sparks, W. V. Strantz, Oscar Ragland, Arthur Earnest, Harry Ladell, Mabel Hite, Genevieve Day, Mae Stephens, and Minnie Maslen. The chorus, scenery and costumes were entirely praiseworthy. The Beauty Doctor 20-26.

Tim Murphy was greeted by a host of friends at the Davidson 13, when he appeared in The Man from Missouri. Dorothy Sherrod was truly delightful in the role of Helen, and the production was a real treat. The piece was well staged. George Foster Platt introduced a novel ending to the familiar play the opening night, which brought forth such a storm of protest from both press and public that the extra-ordinary incident was wisely withdrawn. This unaccountable idea of Mr. Platt's was the result of a conscientious though misguided mode of reasoning, but a very good performance of the play was spoiled by the ridiculous finale. It consisted in Dr. Jekyll, after committing suicide while in the horrible guise of Mr. Hyde, rising from his apparent death throes and clasping Alice in his arms with the exclamation, "Oh, what a horrible dream!"—curtain. Alone in London 21-27.

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## NEW ORLEANS.

One of the theatrical treats of the season was the appearance of Virginia Harned at the Tulane Theatre 14-19 in Iria. Miss Harned's capabilities are indeed suited to the role she portrays, and her great charm and dramatic ability are given a broad field for display. Ethel Whitthrop was a delightful Fannie Sylvian, and J. H. Manners gave an excellent portrayal of a faithful man. Henry Jewett was an intelligent and interesting Malsedade, and William Courtney made a handsome and impassioned lover. The play made a splendid impression and large audiences attended every performance. The Prince of Pines 20-26.

The Fatal Wedding was the feature at the Crescent Theatre 13-19, and a crowded house greeted the co. on the opening night. The co., as a whole, was efficient, and the numerous good features of this melodrama have the star part and does excellent work, and Guy Durrell and Henry Cowley were intelligent and natural. The Fatal Wedding 20-26.

The City Lovers held the boards at the Grand Opera House 13-19, and the S. R. O. sign was in evidence nearly the entire week. Lester Longman and Mabel Montgomery again won new admirers. The play was in the east end made a good impression. A Romance of Con Hollow 20-26.

The stock co. at the Elvion Theatre out on All the Comforts of Home 13-19, which drew fairly well. Rose May and John Torris scored individual success, and the balance of the cast responded with ability. The attendance continues satisfactory. Alaska 20-26.

At the Sycamore Theatre "Way In East and Harry" was the double bill 13-19. The attendance has not been of the most encouraging, although the quality of the bill justifies a better patronage. Harry and Stedman, who are running the Sycamore and Elvion, close here 12, and will take their co. on the road. The Holden Brothers Stock co. commence an engagement with The Denver Express at the bill 20. Stella Elden, the attractive little beauty of the Weber and Fields' co., left in one of her appearances 12 and was so stunned that the curtain had to be rung down.

At the French Opera House, Mr. Charley's Opera co. put on Bonheur and Juliet 10 and Faust 12, both of which were very successful performances. La Favorite was repeated 17 and the comedy co. appeared in L'Anglais tel qu'on le parle and Les Sorcières du Divorce 13, at which William F. Foster, a Le Franchise 17, Carter 19, and M. Your Wife and Le Songe d'une Nuit 10-12.

The bids for the leasing of the Grand Opera House



**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, mngl.): A Trip to Chinatown, 11; a pleasant small house. *Barrett's Minstrels*, 23; and



house.—TEMPLE THEATRE (Grant Pauley, mgr.): Mickey Finn 20.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Garretson and Hatto Entertainers 11. His Hopkins 19.

GRAND RAPIDS.—OPERA HOUSE (W. F. Stephens, mgr.): Mickey Finn 5; large business; pleased. Robert Mantel 19.

## CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The Heart of Maryland drew good audience 12; a large and cultured audience greeted Sir Henry Irving and his superb co. 17, and thoroughly admired and were enraptured at the magnificent production of Ibsen's Philistines. Philistines 18. Cora Paton 25-Jan. 2.—HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Manchester's Manhattan Vaudeville co. drew fair audience 14. William Collier 15 did not have as large an audience as the merits of his comedy and play. A Fool and His Money, merited. Smith O'Brien, in good voice sang and talked through The Game Keeper 16, a piece that made friends on a former visit. The Henshaw-Burlesque co. drew good sized audience that were amused and kept in good humor by the different numbers and burlesque acts. A Ragged Hero 21-23. Peck's Bad Boy 24-26.—ITEMS: Manager Parsons has made arrangements with D. O. Gilmore whereby the latter assumes the interests of the house and land held by the Travelers Insurance Company and others. Manager Parsons will continue in absolute control of the house, and will have the privilege of reducing the amount from time to time until the property is entirely in his hands. The last two seasons have been very profitable.—Harry B. Stanford and Laura Hurt Stanford, of the East-stark club during their engagement here. Mr. Stanford, in his part in Ibsen, has about an hour leisure in the middle of the play which he took advantage of on the evening of his performance by his street clothes and hurrying to Follies, enjoyed a half hour with friends in a box.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Charles Warner in Drink to the Conquering Heroine 12; large audience. The Princess of Kensington played to good sized audience 8, 9. The Yankee Consul, featuring Raymond Hitchcock, 11, 12. Henry Irving 18, 19. Charles Warner's English co. are carefully selected and drilled. The Princess of Kensington played to good sized audience 8, 9. The Yankee Consul, featuring Raymond Hitchcock, 11, 12. Henry Irving 18, 19. Charles Warner's English co. are carefully selected and drilled. The Princess of Kensington played to good sized audience 8, 9. The Yankee Consul, featuring Raymond Hitchcock, 11, 12. Henry Irving 18, 19. Charles Warner's English co. are carefully selected and drilled.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): The Earl of Pawtucket 10; amusing comedy-lovers. Stetson's U. T. C. 11. It is doubtful if the Katimura Japs or Charmion or the Cora Paton Comedy co. can hold honors as "pullers" 14-19, but the combination was a fetching one in every way. Plays: Wall Street, Merced, Lights, Robert Emmet, and The Sultan's Daughter. Smith O'Brien in The Game Keeper 21-23. Mildred Holland's premiere in The Triumph of an Actress 25, 26.

SORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Jere McAuliffe and co. Nov. 30-5; fair business. Hi Henry's Minstrels 12.

NEW BRITAIN.—RUSSIN LYCEUM THEATRE (T. J. Lynch, mgr.): Professor Wormwood's Trained Animal and Vaudeville Show 3-5; good performance; poor business. The Heart of a Hero 7; received with much favor; light patronage. Hi Henry's Minstrels 9. The Earl of Pawtucket 14. Stetson's U. T. C. 15. A Desperate Chance 21.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Stetson's U. T. C. 10; fair audience. For Her Children's Sake 25.—MIDDLETOWN THEATRE (The Kennon and Co., mgrs.): Sheridan's City Sports 14; excellent co.; good attendance. Indian Maidens 15; fair co. and attendance.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Drink with Charles Warner 7; fair audience.—NEW LONDON OPERA HOUSE (James P. Nolan, mgr.): Victoria Burlesques 4, 5 to capacity. City Club 7; fair audience. City Sports 15, 16. Indian Maidens 18, 19.

WATERBURY.—POLIS THEATRE (Jean Jacques, mgr.): A Devil in Skirts 3. The Heart of a Hero 4, 5. Charles Warner in Drink 8. The Heart of a Hero 10. No Wedding Bells for Her 12. A Desperate Chance 14. Henry Irving 18.

SOUTH NORWALK.—HOYT'S THEATRE (H. M. Hoyt and Son, mgrs.): The Heart of a Hero 14-19; fair performances and business. Edward Harrigan 25. Bennett-Moulton co. 28-Jan. 2.

WILLIAMSTOWN.—LOOMER OPERA HOUSE (John H. Gray, mgr.): A Devil in Skirts 5; pleased audience. Hi Henry's Minstrels 11. The Game Keeper 15. Indian Maidens 16. Stetson's U. T. C. 19.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Heart of a Hero 14; very poor to fair business. The Heart of a Hero 14; very poor to fair business. The Heart of a Hero 14; very poor to fair business.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): Fiske Stock co. 14-19 opened to good business; co. good.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): The Heart of a Hero 3; fair business. Lovers' Lane 4; fair audience. Vogel's Minstrels; good business. David Harum 10. 'Way Down East' 11. Under Southern Skies 12. Isabel Irving 14. John Drew 15. Rogers Brothers in London 16. Grace George 18.—LYCEUM THEATRE (Daniel Humphries, mgr.): The Little Church Around the Corner 3-5; good business. The Village Postmaster 7-9; good business. A Gentleman by Day, a Burglar at Night, 10-12. From Rags to Riches 14-16.

## FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): A Chinese Honeymoon 1; good co. and business. The Fatal Wedding 3; good co. and business. The Fatal Wedding 3; good co. and business. The Fatal Wedding 3; good co. and business.

TAMPA.—TAMPA BAY CASINO (T. J. Scott, mgr.): Gagnon-Pollack Stock co. 10-12 in The Counter-fetters, Hotel Upside Down, and Sheridan Keene. Detective; good business; pleased. Boston Opera co. 17-19.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, mgr.): Land of Cotton 7; excellent performance to good business. The Cavalier 10. Quinlan and Wall's Minstrels 11. Lilliputians 12.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, mgr.): Boston Ideal Opera co. 19, 21 in La Mascotte and Olette; performances good; attendance small.

TALLAHASSEE.—MUNRO'S OPERA HOUSE (R. Munro, mgr.): Barlow's Minstrels 2; performance fair; attendance good.

## GEORGIA.

Macon.—ACADEMY OF MUSIC (Henry Horne, mgr.): Frederick Ward and Louis James 1 in Alexander the Great, pleased large audience. A Chinese Honeymoon 3; good co. and business. The Burgo-master 5; pleased fair houses. A Railroad Jack 7; poor business and performance. Viola Allen 9. The Cavalier 12. Quinlan and Wall's Minstrels 16. Gogman-Pollack co. 21-26.

SAVANNAH.—THEATRE (W. B. Seckind, mgr.): Louis James and Frederick Ward in Alexander the Great Nov. 30; good business; very much pleased. The Burgo-master 3; fairly good business and performance. A Chinese Honeymoon 4, 5. R. O.; excellent performance.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.): Quinlan and Wall's Minstrels 2; good performance to good house. Freda Siemens, pianist, 5; excellent performance to small house. Railroad Jack 12. The Cavalier 14. Land of Cotton 21.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Herbert Keely and Edie Shannon in Sherlock Holmes 14 to large audience; excellent performance. The Little Minister 21 (local). Blanche Walsh 22.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): Land of Cotton Nov. 28; poor house; good performance. Railroad Jack 8. Young's Faust 10.

VALDOSTA.—CITY OPERA HOUSE (F. B. Miller, mgr.): Land of Cotton 19; good co.; poor business. Faust 19.

RAINBIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): Land of Cotton 4 to fair house.

## IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, mgr.): Hermann Nov. 30; very clever performance. The Tormentor 2; fine performance; good business. The Head Waiters 4; fair house. The Bounce

Brier Bush 16. A Trip to Chinatown 18. Two Sisters 19. Fischer and Carroll 25. The Clara Mathes co. 28. Marie Walworth 31.—RAYMOND OPERA HOUSE (M. H. McMillan, mgr.): Vandeville.

POCATELLO.—AUDITORIUM (Colonel) Hansford, mgr.: The Heart of a Hero 1; fair business. Jefferson De Angelis in The Tormentor, S. R. O. Edison Novelty and Specialty co. 4-6 to S. R. O. Marie Walworth in Twelfth Night 13. The Two Sisters 21.

CALDWELL.—OPERA HOUSE (A. F. Iham, mgr.): Russell's Players 3-5 in His Father's Son, in the character of Nevada, and The Man from Hong Kong; poor business.

## ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Davidson Stock co. Nov. 30-6 deserved and received good business in Parson Jim. The Silver King. Jack, the Giant Killer. The Westerner. The Banker's Daughter. Possum Ridge. Just Before Dawn. Stetson's U. T. C. 7. Charles Dennison Kellogg 8. Powell, the Great. George Sidney in Busy Day 13. The Wizard of Oz 14. A Night in Bohemia (local). Robert, 18. Why Women Sin 19. Ward and Vokes 20. Nashville Students 21. York State Folks 25, 26. The Convict's Daughter 27. Hoefler Folks 28, 29. Barlow's Minstrels 30, 31. The Governor's Son 32. Sam T. Jack's Burlesques 4. The Hoosier Girl 9. The Four Cohens 10. Brooks's Band 12.

PEORIA.—THE GRAND (Chamberlain, Harrington and Co., mgrs.): The Punkin Husker 2; good house; excellent performance. Eugene Blair in Magda 4; appreciative audience; strong presentation. The Governor's Son 5; large attendance; good co. The Lyman Twins in At the Races 6; packed house pleased. The Flints 7-10; always draw well and give satisfaction. Charles A. Leder in A Funny Side of Life 11. Stetson's U. T. C. 12. Charles A. Leder in A Funny Side of Life 13 (return). Shadows of a Great City 15, 16. George Sidney in Busy Day 17. John Griffith in Macbeth 18. The Wizard of Oz 19. The Little Princess 20. Walker Whitehead in We Are King 25. King Dodo 26.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): The Bostonians in The Serenade Nov. 30 to 3; large audience. Emmet 10. Emmet 11 to small house. Black Patti Troubadours 2; pleased good house. Lyman Twins in At the Races 4 to fair house. The Hoosier Girl 5; good business. Bands, Minstrels, and other attractions. The Governor's Son 7. The Governor's Son 8. The Governor's Son 9. Mary Shaw in Ghosts 10. Harry Beraford in The Professor's Love Story 11. Side Tracked 12. The Governor's Son 13. The Governor's Son 14. John Griffith in Macbeth 16. The Little Princess 17. The Wizard of Oz 18. Royal Princess Burlesque co. 19. Ferris Comedians 21-26.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): The Governor's Son 2; very large house; excellent satisfaction. Macbeth 7-12; audience well pleased. Davidson Stock co. 7-12 opened to packed house; good co. Plays: Parson Jim. The Silver King. The Westerner. The Banker's Daughter. Just Before Dawn. Possum Ridge. The Banker's Daughter. Possum Ridge. Harry Beraford in The Professor's Love Story 14. A Boy Wanted 17. Busy Day 18. The Bostonians in The Serenade 22.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlain, Knitt and Co., mgrs.): Ferris Comedians 7-12 in A Young Wife, Tennessee's Partner, Her False Step, Shamus O'Brien, On the Ohio, Monte Christo, and The Heart of Kentucky pleased large houses. The Katzenjammer Kids 13; ordinary performance; good business. The Hoosier Girl 14; pleased large house. The Bostonians 16. Busy Day 19.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): Ferris Comedians Nov. 30-5; large business. Plays: A Young Wife, Tennessee's Partner, Her False Step, Shamus O'Brien, On the Ohio, Monte Christo, King Dodo 10. Clara Blomgren 12. Mary Shaw in Ghosts 13. The Governor's Son 14. The Governor's Son 15. The Governor's Son 16. The Governor's Son 17. The Governor's Son 18. A Run for Her Money 19.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Connors, mgr.): As You Like It 5; pleased large audience. The Heart of a Hero 6. The Heart of a Hero 7. The Heart of a Hero 8. The Heart of a Hero 9. The Heart of a Hero 10. The Heart of a Hero 11. The Heart of a Hero 12. The Heart of a Hero 13. The Heart of a Hero 14. The Heart of a Hero 15. The Heart of a Hero 16. The Heart of a Hero 17. The Heart of a Hero 18. The Heart of a Hero 19. The Heart of a Hero 20. The Heart of a Hero 21. The Heart of a Hero 22. The Heart of a Hero 23. The Heart of a Hero 24. The Heart of a Hero 25. The Heart of a Hero 26. The Heart of a Hero 27. The Heart of a Hero 28. The Heart of a Hero 29. The Heart of a Hero 30. The Heart of a Hero 31. The Heart of a Hero 32. The Heart of a Hero 33. The Heart of a Hero 34. The Heart of a Hero 35. The Heart of a Hero 36. The Heart of a Hero 37. The Heart of a Hero 38. The Heart of a Hero 39. The Heart of a Hero 40. The Heart of a Hero 41. The Heart of a Hero 42. 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Robertson, mgr.: Tremaine in Lecture Course Nov. 27; good to S. R. O. New Lenson co. 3-5; satisfied fair patronage. John Arthur 8 closed to open in new play 14. Masterpieces, Male Quartette, 9. Legally Dead 14. Play by the Sea 18. Newsline in Lecture Course 19. Uncle Jack Sprucey 25.—ITEMS: The New Lenson co. W. R. Griffin, manager, opened at the Grand 3 and will play three-night stands.—The John Arthur 8 closed to open in new play 14. In preparation to tour in The Marble Heart.

**DAVENPORT.—BETH'S OPERA HOUSE** (Chamberlin, Kindt and Co., mgrs.): The Bostonians 8 pleased good house. Dainty Dutchess 11; fair performance and house. The Sleepy King 13; good satisfaction; large audience. Chase-Lester co. 14-19. Busy Lizzie 20. When a Cobb 22. The Star 25. The Wizard of Oz 26. Grand Opera co. 27. Shore Acres 28. A Run for Her Money 31.

**SIoux CITY.—GRAND OPERA HOUSE** (A. B. Beall, mgr.): A Thoroughbred Tramp Nov. 30; good business. Sherwood Concert co. 1; fine house and entertainment. King Dodo 2 to S. R. O. The Girl from Sweden 3 pleased good house. A Desperate Chance 4 to full house. Shore Acres 5; two good houses. Leon Herrmann 8. Wininger Brothers 9-12. Clara Bloodgood 13.

**WATERLOO.—BROWN'S OPERA HOUSE** (C. F. Brown, mgr.): Katherine Willard 9 pleased fair house. Katzenjammer Kids; fair house; co. ordinary. Where is Cobb 14 pleased good house. Leon Herrmann 18. A Bunch of Keys 19. Ole Olsen 23. Campbell's New Jersey Folks 24. Harry Hecroft 25. Martin's 11. T. C. 9-14. Arizona 31. A Messenger Boy Jan. 1. Mr. Jolly of Joliet 6.

**CRESTON.—POTT'S OPERA HOUSE** (J. H. Pott, mgr.): Beggar Prince Opera co. 8. One Night in June 10.—ITEMS: TEMPLE GRAND THEATRE (Ed C. Keith, mgr.): A Trip to the Moon 12; good house; fair audience. A White Slave 26 to capacity; performance very satisfactory. The Chaparral 3; good audience; performance excellent. Knack Arden 10.

**SPENCER.—GRAND OPERA HOUSE** (Ben O. Tupper, mgr.): Walker Whitehead in We Are King 9; excellent performance and business. Shore Acres 14. A Runaway Match 21. Graduating Exercises 15. Lecture 18. Beggar Prince Opera co. 25. What Happened to Jones 30.

**ALBANY.—KING'S OPERA HOUSE** (Payton and Swerger, mgrs.): Andrew Robinson in Richard Carvel Nov. 3; capacity; pleased. Katzenjammer Kids 2; poor business. Beggar Prince Opera co. 25. Grand William Owen in When Louis XI Was King 7. Alphonse and Gaston 10. Quincy Adams Sawyer 15.

**DECATUR.—GRAND OPERA HOUSE** (Leah and Bear, mgrs.): Mahara's Minstrels 9; fair performance; good business. Beggar Prince Opera co. 10-12 in Said Pasha. Bohemian Girl, and Gerold Gerold; performances fair; business poor.—ITEMS: OPERA HOUSE (George Higgins, mgr.): Dark.

**ELKHART.—WISNER OPERA HOUSE** (Gilman and Kenney, mgrs.): Behold the Throne 8 pleased good house. Shore Acres 21. John Arthur Jan. 8. A Run for Her Money 12. German Lulliputians 19. The Burglar 30.

**ATLANTIC.—OPERA HOUSE** (C. F. Hubbard, mgr.): Mahara's Minstrels 2; fair performance. Legally Dead 7. The Game Keeper 16. Darnack co. 24-26. Katzenjammer Kids 28. Trixie Vaudeville Circus Jan. 1.

**WEBSTER CITY.—WILLSON'S OPERA HOUSE** (F. W. Heron, mgr.): Winsinger Brothers 3-5 to good business. Mahara's Minstrels 7; good business; well pleased. Katzenjammer Kids 10. A Bunch of Keys 22.

**CHARLES CITY.—HILDRETH OPERA HOUSE** (Charles Shaw, mgr.): Mahara's Minstrels 7; good business; pleased. Chase-Lester co. 12 canceled. Beggar Prince Opera co. 23. Mason and Mason 31.

**FAIRFIELD.—GRAND OPERA HOUSE** (Payton and Swerger, mgrs.): Patricio Concert 11 pleased large house. 81 Haskins 19. A Boy Wanted 21. Red River 22. When a Cobb 25. Poor Mr. 26.

**ALGONA.—CALL OPERA HOUSE** (C. Call, mgr.): Walker Whitehead in We Are King 11; fine performance to full house. A Bunch of Keys 16. Beggar Prince Opera co. 26.

**IOWA CITY.—OPERA HOUSE** (J. N. Coldren, mgr.): Quincy Adams Sawyer 10; large house; excellent. Katzenjammer Kids 14; fair performance. Trixie Vaudeville co. 19. Ole Goblins 21.

**OSAGE.—SPRAGUE'S OPERA HOUSE** (Goodall and Prime, mgrs.): Mahara's Minstrels 4 canceled. Beggar Prince Opera co. 22. A Messenger Boy 25. Camille 30.

**MACON.—OPERA HOUSE** (Chamberlin, Harrington and Co., mgrs.): Elks' Memorial Service 6. Brinton Entertaining co. 7-9. The Flints, hypnotists, 14-16.

**ANITA.—JOHNSON'S OPERA HOUSE** (H. B. Cate, mgr.): The Game Keeper 15; large house; more than pleased. Hon. J. C. Camp, lecture, 19. Daly's Ten Nights in a Bar Room Jan. 11.

**GREENFIELD.—WARREN OPERA HOUSE** (E. E. Warren, mgr.): John Arthur co. Nov. 23; good co. Beggar Prince Opera co. 25. The Missouri Girl 25.

**OWASCO.—OPERA HOUSE** (Len C. Sears, mgr.): Uncle Jack Sprucey Jan. 1.

**FT. MADISON.—ERINGER GRAND** (C. H. Salisbury, mgr.): Dark 8-18.

**NEWTON.—LISTER'S OPERA HOUSE** (A. Lister, mgr.): Dark.

**INDEPENDENCE.—GEDNEY OPERA HOUSE** (C. E. Ransier, mgr.): Dark.

KANSAS.

**WICHITA.—CRAWFORD THEATRE** (E. L. Martling, mgr.): Old Kentucky 1 pleased capacity. Lecture 2; good business. The Midnight Express 3 canceled. Breckenridge Stock co. 3-5; good business. A Night at the Play 19. Under Two Flags 21. Andrews Opera co. 22. The Irish Pawns 23. Maloney's Wedding 24. A Devil's Lane 31. Helen Grantley Jan. 1.—TOLER AUDITORIUM (H. D. Toler and Son, mgrs.): Columbia Opera co. 30; poor business; rain. Local 1 pleased large business. Seigle-Mayer-Cavine 4; good business. Allen Brothers 14. My Friend from Arkansas 15. Marie Dale 17-19. Two Merry Tramps 25.

**PARSONS.—EDWARDS' OPERA HOUSE** (Nelson and Carroll, mgrs.): Man to Man 3; good co. to fair business. Happy Hooligan 5; large business; good co. Stater's Madison Square Theatre co. 7-9. Andrew Robinson in Richard Carvel 11. Stetson's U. T. C. 12. A Montana Outlaw 13. The Missouri Girl 21. A Devil's Lane 29.

**PITTSBURG.—OPERA HOUSE** (W. W. Bell, mgr.): In the Hills of California 7; large house; well pleased. Happy Hooligan 9; good house; fair co. Adelaide Thurston 10 in Polly Primrose; fair house. When Reuben Comes to Town 12; large house; fair co. At Pike's Peak 19. My Friend from Arkansas 18. A Montana Outlaw 19. The Missouri Girl 22. A Devil's Lane 25. A Royal Slave 26. The Silver Slipper 28. Side Tracked Jan. 1.

**TOPEKA.—NEW CRAWFORD OPERA HOUSE** (Kane and Crawford, mgrs.): Mrs. Wicks of the Cabbage Patch 11; excellent co.; very good business. Polly Primrose 12; good co.; to good business. Mr. Jolly of Joliet 13; poor co.; good house.—AUDITORIUM: James Whitcomb Riley 7 pleased very large audience. Westminster Abbey Glee Club 10 pleased good audience.—GRAND OPERA HOUSE: Dark.

**SALINA.—OPERA HOUSE** (W. P. Pierce, mgr.): A Trip to Chinatown 9 pleased good business. Eugene V. Debs, lecture, 11 to good house. Ten Nights in a Bar Room 12; small house; performance fair. Mr. Jolly of Joliet 14. Allen Brothers 15. U. T. C. Minstrels (local) 26. In a Woman's Power 29.

**LEAVANWORTH.—CRAWFORD OPERA HOUSE** (Morris Cunningham, mgr.): Leon Herrmann 11; large crowd to good business. Peck's Bad Boy 13 to S. R. O. 9. Performance fair. Adelaide Thurston 10 in Polly Primrose 14 moved excellent. Anderson Opera co. in Birds of a Feather 15 to fair business. Murray and Mack in A Night on Broadway Jan. 6.

**ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE** (Gordon Parker, mgr.): Richard Carvel 9 pleased good house. Two Merry Tramps 10 to fair house. Mahara's Minstrels 12, poor co. and house. Stetson's U. T. C. 21. A Night at the Play 25. Richard and Pringle's Minstrels Jan. 6. On Circus Day 12. Katherine Willard 13.

**FORT SCOTT.—DAVIDSON THEATRE** (Harry C. Erlich, mgr.): The Little Homestead 2; good co. to fair house. A Montana Outlaw 4; fair performance and business. Hills of California 5; light business; fair co. A Devil's Lane 12. The Missouri Girl 25. Maloney's Wedding 28. The Silver Slipper 29. Trixie Vaudeville 31.

**INDEPENDENCE.—AUDITORIUM** (R. Blosser, mgr.): Man to Man 4; S. R. O.; good co. Across the Desert 7; crowded house; excellent performance. Two Merry Tramps 9. A Hooligan Diner 13. Happy Hooligan 16. Stetson's U. T. C. 18. A Country Kid 23. Pike's Peak 26. A Devil's Lane 28. Schuman Concert co. 30.

**MPHERSON.—OPERA HOUSE** (C. W. Bachelor,

mgr.): The Midnight Express Nov. 30 to decidedly poor house. Circumstantial Evidence 2; fine co. to poor house. Columbia Opera co. 4; good satisfaction to fair house. Breckenridge Stock co. 7-12. Lecture 15. Andrews' Opera co. 17. The Irish Pawns 23. In a Woman's Power 28.

**JOLA.—OPERA HOUSE** (T. T. Anderson, mgr.): Blind Room 8 pleased packed house. Man to Man 9; fair co. and crowd. Stetson's U. T. C. satisfied good crowd. 10. Monday Nov. 17. The Irish Pawns 23. Hans Hanson 23. Two Merry Tramps 29. A Wise Member 31.

**ATCHISON.—THEATRE** (E. S. Brigham, mgr.): P. H. Alexander, res. mgr.; Martin's U. T. C. 7; fair performance; good business. The Irish Pawns 23. Andrews' Opera co. in Birds of a Feather 12. Peck's Bad Boy 17. Mr. Jolly of Joliet 18. Charles R. Hanford 19.

**WALLINGTON.—WOODS' OPERA HOUSE** (M. H. Kirk, mgr.): Man to Man 10; fine fair business. Circumstantial Evidence 5; good co. and business. U. T. C. 6.—AUDITORIUM (T. W. Butcher, mgr.): Temple Quartette 4 highly pleased full house.

**OTTAWA.—ROEBRAUGH THEATRE** (S. R. Hubbard, mgr.): The Hills of California 9; pleasing performance; light business. Local Band Concert 11. Charles R. Hanford 24.

**GREAT BEND.—WILNER'S OPERA HOUSE** (J. F. Lewis, mgr.): Frink and Fay National Stock co. Nov. 30-2 in Captain Racket. The Pay Train, and The Moonshiners; failed to please some audiences.

**WINFIELD.—GRAND OPERA HOUSE** (Ed R. Ryer, mgr.): Man to Man Nov. 30; good satisfaction to good house. Circumstantial Evidence 7. Charles R. Hanford 11.

**EMPORIA.—WHITLEY OPERA HOUSE** (H. C. Whitley, mgr.): Stetson's U. T. C. 10; good co. to good house. Satan's 12; small house; fair performance.

**BUTCHINSON.—HOME THEATRE** (W. A. Lee, mgr.): Andrew Robinson in Richard Carvel 10; good co. and house. Minstrels (local) 11, 12; good co. to S. R. O.

**LAWRENCE.—BOWERSOCK'S OPERA HOUSE** (Irving Hill, mgr.): Adelaide Thurston 11; excellent co.; S. R. O. Hermann 12; fair house; good co. Mr. Jolly of Joliet 17. Charles R. Hanford 18.

**LYONS.—BUTLER OPERA HOUSE** (George Lantz, mgr.): Elliott, monologist, in David Harum, pleased large house 8.

KENTUCKY.

**PADUCAH.—THE KENTUCKY** (James E. Engle, mgr.): Royal Slave 9; fair business; co. capable. Sam T. Jack's Burlesques 10 pleased good business. The Wizard of Oz 11; metropolitan performance to capacity. Two Little Waifs 12; good business. The Prince of the Debutantes 13. S. R. O. Ward and Vokes 15. Clay Clement in The New Union 21. The Iron Mask 22. The Hottest Coon in Dixie 23. Why Women Sin 26. The Eternal City 28. West's Minstrels 29.

**LEXINGTON.—THEATRE** (Charles Scott, mgr.): Rose Cecilia Shaw, Sherman Opera co. Nov. 23 and Bohemian Girl 11, 12; fair business; co. not up to standard. Van Dyke-Eaton co. 14-20, presenting over the Hill to the Poorhouse, Sealed Orders, Carmen, A Lion's Heart, and The Desert, to light business.

**MT. STERLING.—NEW GRAND** (Nimrod A. Wilkerson, mgr.): Al G. Field's Minstrels 5; fine entertainment; large audience. May Sargent in That Impudent Youngman. Waifs of New York 8 and Hilda Gahler 11. Eben Holden 14. David Harum 18. Boston Ladies' Symphony Orchestra 23. Dora Thorne 29. Quincy Adams Sawyer 30.

**PARIS.—GRAND OPERA HOUSE** (D. C. Wiggins, mgr.): P. H. Alexander, res. mgr.; Martin's U. T. C. 7; fair house; good performance. Elks' Entertainment, moving pictures, 7 to large house. Elita Proctor Otis 8. A Friend of the Family 11. Rose Cecilia Shaw 14. Hilda Gahler 19. The Christian 21.

**HENDERSON.—OPERA HOUSE** (Lee Oberdorfer, mgr.): Sam T. Jack's Burlesques 9 pleased. Human Hearts 12; good co. to good business. Ward and Wade's Minstrels 16. Hutchinson's Minstrels 21. Steelsmith Comedy co. 22. Under the Royal Oak 28. Clara Clemens, Opera House 29.

**FRANKFORT.—CAPITOL THEATRE** (D. J. McNamara, mgr.): Eva Mountford 3 in When Her Soul Speaks; fair house; excellent performance. Al G. Field's Minstrels 4; S. R. O.; fine co. Elita Proctor Otis in Hilda Gahler 19. The Christian 21.

**MAYSVILLE.—WASHINGTON OPERA HOUSE** (Russell, Dye and Frank, mgrs.): How's Moving Pictures 4 pleased a good house. St. Plunkard 9. Van Dyke-Eaton co. 10-12. Quincy Adams Sawyer 21. Meyers Stock co. 24.

**BOWLING GREEN.—POTTER'S OPERA HOUSE** (J. M. Robertson, mgr.): Al G. Field's Minstrels 5 to S. R. O.; fine performance. Harry Ward's Minstrels 12.

**SOMERSET.—GEM OPERA HOUSE** (T. M. Thatcher and O'Brien, mgrs.): Opera co. 14-19 canceled. McGlenn-Woodruff Stock 26-Jan. 2.

LOUISIANA.

**OPELOUSAS.—SANDOZ OPERA HOUSE** (Adolphe Jacobs, mgr.): Her Only Son Nov. 29; S. R. O.; pleased. My Kersand's Minstrels 6; good business; fair performance. Waifs of New York 8 failed to appear; co. disbanded at New Iberia. A Gambler's Daughter 9; poor co. to good business. Hurd, magician, 12; excellent attraction to poor business. The Little Homestead 13. Charles R. Hanford 14. Peck's Bad Boy 13. Jack Taylor 17. Faust 27. Reaping the Harvest 30.

**BATON ROUGE.—ELKS' THEATRE** (H. R. Stroube, mgr.): Her Only Son 7; fair house; fine performance and business. The Mummy and the Humming Bird 14. A Texas Steer 19. Tolson Stock co. 21-26. Quinlan and Wells' Minstrels 9. David Warfield 11.

**LAFAYETTE.—OPERA HOUSE** (H. R. Stroube, mgr.): Tolson Stock co. 7-12 closed to large business. Otto Krause co. in The Silver Dagger 13; fair to crowded house. When Nightingale 15; in Flower 16. The Fast Mail 17.

**THIBODIAUX.—OPERA HOUSE** (H. L. Gibbs, mgr.): Her Only Son 2; large business; excellent production. Hurd 6 to undeservedly small business. Ruco and Holland's Minstrels 13. Fast Mail 19. Leroy Stock co. Jan. 10.

**SHREVEPORT.—GRAND OPERA HOUSE** (Ehrlich and Shreve, mgrs.): Luckeater's Minstrels 11; clever performance; to capacity. Paul Gilmore in The Mummy and the Humming Bird 13, 14; good production; to large houses.

**ALEXANDRIA.—RAPIDES OPERA HOUSE** (Terrebonne and O'Brien, mgrs.): A Gambler's Daughter 10; good co. and business. Maloney's Wedding Feb. 5.

**MORGAN CITY.—EVANGELINE THEATRE** (Sol Leeb, mgr.): Her Only Son Nov. 30; excellent co.; packed house; good business. The Mummy and the Humming Bird 13. The Fast Mail 16. Georgia Minstrels 17 canceled.

**PLAQUEMINE.—HOPE OPERA HOUSE** (Thomas J. Hebert, mgr.): Her Only Son 4; fair house; co. excellent. The Midnight Express 6; fair house and co. MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Hortense Neilson (return) 1 to poor business; performance good. McDonald Stock co. 8.

MAINE.

**BATH.—COLUMBIA THEATRE** (Oliver Moses, mgr.): May Fiske Comedy co. 7-12 to good business. Plays: A Soldier's Sweetheart 7; fair; poor with Deacon's Daughter. Thelma, Pearl of Savoy, River Pirates, As You Like It, Nellie the Newsgirl, and The Man from Mexico. Shamus O'Brien 18. Dot Carroll 23. 29. Katherine Robet 29-Jan. 2. Cullane, Chase and Weston's Minstrels 4. Phelan Stock co. 11-16.

**BANGOR.—OPERA HOUSE** (F. A. Owen, mgr.): Frankie Carpenter co. closed second and last week of his engagement and to good business. 5; fair; pleased. The American Princess. A Child of Fortune, '49, Romance of Vermont, Fairies' Well, On the Coast of Maine, The Garrison Girl, Foxy Teddie, and Shelter Bay. Dot Carroll Comedy co. 7-12 opened to S. R. O. Katherine Robet 14-21. Cora Fayton Stock co. 25-Jan. 2.

**LEWISTON.—MUSIC HALL** (Horbury and Chelham, mgrs.): Vaudeville Nov. 30-5 to good business. Bill included Mlle. Charmion, Murphy and Andrews, Pauline Saxon, Dan J. Harrington, John Maron and co., George Neville and co., and biograph.—EMPIRE THEATRE: Cora Fayton Comedy co. 30-5; large business. Crystal Slipper (local) 7. Everyman 11, 12.

**ROCKWELL.—FARWELL OPERA HOUSE** (Bob Crockett, mgr.): Along the Kennelbee 5; fair matinee; good night; business; poor performance. Dark 7-12. Whitley's Minstrels 19 canceled. Wilson's Ten Nights in a Bar Room 14. Huntley's Minstrels (local) 25, 26. Charles E. Littlefield 31. Cullane, Chase and Weston's Minstrels Jan. 1.

**PORTLAND.—JEFFERSON THEATRE** (Cahn and Grant, mgrs.): Katherine Robet co. 7-12; large business; co. good. Henry Irving in Waterloo and The Belle 14; house entirely sold out in two days.

**BELFAST.—OPERA HOUSE** (W. J. Clifford, mgr.): Metropolitan Grand Concert co. 9.

MARYLAND.

**CUMBERLAND.—ACADEMY OF MUSIC** (Melinger Brothers, mgrs.): Myrtle-Harder Stock co. 5.

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7-12 closed to good business with A Quaker Wedding, The Angel of the Alley, The Secret Dispatch, and The Silver Dagger; pleasing performances. Conroy and Mack 14-18 opened to good business with A Young Girl Saved. Other plays: On the Mobile, Kelly Love's Sake, A Debt of Honor, A Woman of the World, and Midnight in New York; fair performances. The Minister's Daughters 19. E. V. Phelan Stock co. 24-Jan. 2. Quincy Adams Sawyer 4. For Poverty's Sake 5. For Her Sake 7. Kellie, appreciation, 8. A Royal Slave 9. A Homeless Heart 11. Land o' Cotton 12. A Desperate Chance 13.

**HAGERSTOWN.—ACADEMY OF MUSIC** (Charles Putterer, mgr.): Bentrow's Jolly Pathfinders 7-12; fair business; pleased. Plays: Midnight in China, A Fight for a Million, The Three Musketeers, A Soldier of Fortune, Hodgkin's Luck, and James Brothers in Missouri. Durno co. 17. Miss Bob White 18 canceled. For Health and Home 22.

**FREDERICK.—CITY OPERA HOUSE** (F. T. Rhodes, mgr.): Carrie A. Nation's Ten Nights in a Bar Room 2 to good business; pleased. Black Thorn 28. Howe's Moving Pictures 31, Jan. 1.

**ANNAPOLIS.—COLONIAL THEATRE** (W. A. Hollebaugh, mgr.): Battle of Gettysburg 12; poor business; pleased. Grace George 19. Blackthorn 25. Miss Bob White 28. Howe's Moving Pictures 30.

MASSACHUSETTS.

**NORTH ADAMS.—RICHMOND THEATRE** (William F. Meade, mgr.): Anna Eva Fay 7-12; very clever. England's Indoor Circus 16. Hanlon's Superstition 17. EMPIRE THEATRE (James J. Sullivan, mgr.): Thelma 4; satisfactory business; co. fair. The Jeffersons in The Rivals 5; delightful performance; business good. Bennett-Moulton co. 7-12; good business. Bennett and Moulton 14-19. Veed's Minstrels 28.

**PITTSFIELD.—ACADEMY OF MUSIC** (W. A. Wesley, mgr.): Keystone Dramatic co. Nov. 30-5; fair business; co. above the average. Fiske Stock 7-12 opened to full house. Plays: A Soldier of the Empire, The Convict's Daughter, The Convict's Daughter, and The Convict's Daughter. The Convict's Daughter 11. Bennett and Moulton 14-19. Veed's Minstrels 28.

**WILMINGTON.—ACADEMY OF MUSIC** (W. A. Wesley, mgr.): The Convict's Daughter 11. Bennett and Moulton 14-19. Veed's Minstrels 28.

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**GRAND RAPIDS.—MAJESTIC** (Louis Delamarter, mgr.): Grand Opera co. sang The Wizard of the Nile and El Capitán 3-6 before good audiences. Nellie McNairy 6-9 opened to large audience. The Show Girl 10-19.—FULTON MILLS (W. T. F. Ledebora, mgr.): The Eternal City 2, 3, to poor business. The Prince of Pilsen 5; large and very enthusiastic audience. When Johnny Comes Marching Home 9. Walter Jones 11. Tim Murphy 12.—KANA (O. Stair, mgr.): Not Guilty 3-5; good business. A Ruined Life 6-9; fair houses. Only a Shop Girl 10-12.

**MAJESTIC.—RAMSDALL THEATRE** (Charles M. Southwell, mgr.): Alabama Minstrels (local) to fair business and performance. When Johnny Comes Marching Home 10; excellent performance to S. R. O. Great International Minstrels (return) 11; good programme and business. A Romance of Coon Hollow 12. The Little Christian 13. Too Rich to Marry 17. The People's Money 18. Lillian Crickson, City Band Devil Dorothy 28. As You Like It 30. Kellie's Band Jan. 2.

**ST. JOHNS.—ALLISON OPERA HOUSE** (O. L. Elsher, mgr.): Coon Hollow 8 canceled. Woman's Symphony Orchestra 9 pleased capacity. The Star from Sweden 11 satisfied fair house. The Trojan Jan. 14. Wagner Ladies' Quartette 21. Duquesne co. 24-26. Foxy Mrs. Katzenjammer Jan. 1. The Johnstown 14. Elias Day 15. A Daughter's Devotion 21. Beggar Prince Opera co. 28.

**MARQUETTE.—OPERA HOUSE** (A. F. Koepcke, mgr.): Slaves of the Mine 11; fair co. and business. His Nibs the Baron canceled. Romance of Coon Hollow 22. A Devil's Auction 31. The Man from Sweden 30. The Little Christian 4. Kellie's Band 7. Virginia Drew Treacott 12. Silver Slipper 16. Walker Whitehead in We Are King 20. Dan Sullivan 25. Sag Harbor 26.

**LEDINGTON.—OPERA HOUSE** (U. S. Grant, mgr.): A. J. Sparks, lecture, 9; packed house. Too Rich to Marry 10; poor house; very poor performance. A Romance of Coon Hollow 10 failed to appear (snowbound). Eva Bartlett Macy 10. A Man from Sweden 13. The Convict's Daughter 13. Kellie's Band Concert 21. Dare Devil Dorothy 28. Colonial Motion Picture co. (Elks) benefit 30.

**BAY CITY.—WASHINGTON THEATRE** (W. J. Dunt, mgr.): Walter Jones in The Sleepy King; fair performance and business. When Johnny Comes Marching Home 10 thrilled fair house. The Silver Slipper 16. When Johnny Comes Marching Home 18. Faust 19. The Convict's Daughter 21. More Than Queen 25. Dare Devil Dorothy 26. Eliza Bells 29. Kellie's Band 30. Midnight Express 31.

**FORT HURON.—CITY OPERA HOUSE** (L. T. Bennett, mgr.): The Girl and the Judge 3 pleased fair house. The Sleepy King 7; excellent; good house. Rodney Stock 9. More Than Queen 13. Kellie's Band 14. Elias Day 15. A Daughter's Devotion 21. Beggar Prince Opera co. 28.



house; good performance. Happy Hooligan 8 played packed house. Pike's Peak 11; good co.; to small house, owing to blizzard. My Friend from Arkansas 16. A Montana Outlaw 21. Boston Stars 22. The Missouri Girl 23. Dora Smith 24. A Knight of '98 Jan. 5. Mack and Armour's Comedians 11-15.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Walker Whitehead in We Are King 2; good house; excellent co. Sandy Bottom 4; poor house and co. Kitz Memorial Service 6. Band Concert (local) 11. What Happened to Jones 15.

**OWATONNA.**—METROPOLITAN (Ward and Arthur Williams, mgrs.): The Power Behind the Throne 5; excellent performance; to S. K. O. Dancer Prince Opera co. 18. The Girl from Chilly 20. University of Minnesota Dramatic Club 21.

**ROCHESTER.**—METROPOLITAN THEATRE (J. R. Reid, mgr.): Shere Aron 2; good to good audience; excellent co. The Power Behind the Throne 5. A Knight of '98 Jan. 11. Dancer Prince Opera co. 17, 18.

**NORTHFIELD.**—AUDITORIUM (A. K. Ware, owner): What Happened to Jones Nov. 30; good house; well pleased. Quincy Adams Sawyer 3; large house; excellent co.

**FAIRMONT.**—OPERA HOUSE (W. W. Ward, mgr.): Shere Aron 2; packed house. Dancer Prince Opera co. 18. What Happened to Jones 5. A Girl from Sweden 18.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): Quincy Adams Sawyer 3 to good business. The Girl with the Green Eyes 10. Kara Kendal 14.

**BRainerd.**—OPERA HOUSE (F. Walker, mgr.): Walker Whitehead in We Are King 1; Sue co.; large house. Human Hearts 19.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Last River 18.

MISSISSIPPI.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Fred Thompson, mgr.): The Fast Mail 10. The Rabbit Foot co. 14. BAKER GRAND (Clark and Gardner, mgrs.): George Over Nov. 27. 28; play good; poor business. Under Two Flags 1. White Musical Comedy co. 14. The Fatal Wedding 11. Ward and Vokes 14. Paul Gilmore 16. A Texas Steer 18. Black Patti Troubadours 19. Hooty Tooty 21-24. McIntyre and Heath 25. Kersand's Minstrels 26.

**JACKSON.**—OPERA HOUSE (T. J. Lock, mgr.): Paul Gilmore 16. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26. The Girl with the Green Eyes 10. Kara Kendal 14. Human Hearts 19.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): George Over Nov. 20, 1, in Why Smith Left Home and the Wrong Mr. Wright; good co. to fair business. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**YAZOO CITY.**—CITIZENS' OPERA HOUSE (Wolstein and Company, mgrs.): Paul Gilmore 16. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**MEMPHIS.**—GRAND OPERA HOUSE (L. Rothenberg, mgr.): The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**CLARKSDALE.**—NEW CLARKSDALE THEATRE (W. A. Crawley, mgr.): A Texas Steer 10; fair; good house. Black Patti Troubadours 14; fair; medium house. White Musical Comedy co. 17, 18. On Cruise Day 22. Kersand's Minstrels 26.

**GREENVILLE.**—GRAND OPERA HOUSE (H. E. March, mgr.): Under Two Flags 9; large and delighted audience. A Texas Steer 11; good co. Black Patti Troubadours 15. Ward and Vokes 16. The Prince of Follen 18.

**JACKSON.**—THE CENTURY (F. T. Ralston, mgr.): Peg Woffington 2; small house. Henry E. Dixey 3 canceled. White Musical Comedy co. 7, 8. The Fatal Wedding 9. Paul Gilmore 11. A Chinese Honeycomb 15. A Texas Steer 18. The Prince of Follen 18.

**WEST POINT.**—OPERA HOUSE (Ellis and West, mgrs.): Horne Nelson in Peg Woffington 9; fair performance and house. Ted Faust's Minstrels 9; fair house; more than pleased. Jones Memorial Plate Show 19.

**CANTON.**—OPERA HOUSE (H. J. Herron, mgr.): Her Only Son 11; fair house and performance. Ted Faust's Minstrels 12; large audience; good performance.

MISSOURI.

**SPRINGFIELD.**—BALDWIN THEATRE (George F. Gilmore, mgr.): Adelaide Thurston in Polly Primrose 7; good house; pleased. A Montana Outlaw 9; light house. When Reuben Comes to Town 10; good house; pleased. Virginia Drew excellent. Man to Man 12; light house. Marie Dale Stock co. 14-16. The Royal Slave 18. The Silver Slipper 19. Down Mobile 25. Side Tracked 26. Van Dyke-Eaton Stock co. 28-31. Down by the Sea Jan. 1. Pike's Bad Boy 2. William H. Crane 4. Ward-James 6. King Ledo 9.

**NEVADA.**—MOORE'S THEATRE (E. H. Stettin, mgr.): Royal Hungarian Orchestra 2 to S. K. O. receipts \$402; excellent performance. A Knight of '98 Jan. 5. Pike's Bad Boy 2. A Fight for Millions 10-12. John W. Vogel's Minstrels 13-16.

**ST. JOSEPH.**—TOOTLE THEATRE (C. U. Philley, mgr.): In Old Kentucky 4, 5; good business and co. James Whitcomb Riley 9. Hermann 10. Mrs. Wiggs of the Cabbage Patch 12. Adelaide Thurston 15. Peggy Brown 18. The Girl from Chilly 19. Charles B. Hanford 22. LUCY THEATRE (C. U. Philley, mgr.): Al W. Martin's U. T. C. 30-Dec-1. Co. good business. The Man Who Dared 3-5; excellent business and co. to small house. Creditable co. to packed house. The Dainty Duchess 8-10. Mr. Jolly from Joliet 11, 12.

**JOPLIN.**—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessors): Adelaide Thurston in Polly Primrose 8; good house; excellent co. Chastant Evidence 10; fair business and co. When Reuben Comes to Town 11; good house and co. Under Two Flags 12; fair house and co. Happy Hooligan 14; fair business; pleasing performance. The Silver Slipper 25. Lady Audley's Secret 26. The Missouri Girl 29. Side Tracked 28. The Missouri Girl 29.

**HANNIBAL.**—PARK THEATRE (J. B. Price, mgr.): Banta Roma 5; delighted large audience. Make a Man of Me 10-12; to fair business. Plays: Power of Truth, My Boy Jack, and A Royal Friend. William Owen 15. When Reuben Comes to Town 19. Banta Roma 21. The Convict's Daughter 22. Deaver Express 25, 26. John Griffith 25. King Dodo 31. A Hoolier Girl Jan. 1. Shere Aron 2.

**WEBB CITY.**—NEW BLAKE THEATRE (E. S. Brigham, lessor): Devil's Lane 11; fair co.; house light. Man to Man 13; good co.; fair business. Van Dyke Opera co. 14-19 opened to small house; creditable co. The Irish Pawnbrokers 20. A Royal Slave 21. Side Tracked 25. Down Mobile 26. Not Guilty 27. Maloney's Wedding 31.

**LAMAR.**—OPERA HOUSE (J. B. McGilvray, mgr.): Jack Hoffer co. 30-2 to fair business; average repertoire co. Plays: A Daughter of Corica, A Ranch King, A Divorce Cure, and Jesse James. Papa's Boy 9. The Wizard of Wall Street 12. At Pike's Peak 15. A Royal Slave 22. A Knight of '98 25. Pike's Bad Boy 30.

**DE SOTO.**—THE JEFFERSON (Leon Herick, mgr.): Alberta Gallatin in Ghosts Nov. 9; fair audience; pleased. Pike's Bad Boy 18; good house; pleasing performance. Al G. Field's Minstrels 21 broke the house record; satisfactory audience. Elmer's Ten Nights in a Bar Room 25; fair house. In Louisiana 28. By Night of Night 1. The Iron Mask 11.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): When Louis XI Was King 10. A Knight of '98 12 canceled. Hand Bell Ringers 19. Mississippi 23 canceled. The Convict's Daughter 24. Papa's Boy 30. The Irish Pawnbrokers Jan. 1. Wallace Bruce Ambury 2. Sam T. Jack's Burlesques 3.

**MARSHALL.**—OPERA HOUSE (William Patterson, mgr.): Hills of California 2; good performance. Country Kid 11; good co. and business. Pike's Bad Boy 14; fair house and performance. Mr. Jolly of Joliet 19. Maloney's Wedding 23. Aladdin, Jr. co. 25.

**KIRKSVILLE.**—HARRINGTON THEATRE (F. M. Harrington, mgr.): A Country Kid Nov. 26 to fair house; poor performance. Andrew Robson in Richard Carvel 1 to capacity; exceptionally fine production. Armour and Mack 3-5. Pike's Bad Boy 7.

**MINOR.**—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Hills of California 2; good performance; fair house. A Wizard of Wall Street 4 failed to appear. A Montana Outlaw 10. Man to Man 11. Down Mobile 14. Rental 17. A Hoolier Daisies 18.

**BUTLER.**—OPERA HOUSE (J. A. Trimble, mgr.): A Hoolier Daisies 4; excellent co. good business. At Pike's Peak 11. A Wizard of Wall Street 16. A Mon

tain Outlaw 22. The Missouri Girl 26. Pike's Bad Boy 30.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and J. Wilcoxson, mgrs.): At Pike's Peak 3; poor performance; small house. The Hills of California 2. Charles A. Chalmers 22.

**MOREHEAD.**—HALLORAN'S THEATRE: Opened to S. K. O. 15 with Peggy from Paris; excellent co. Miss Petticoats 19. The Convict's Daughter 23. John Griffith 28. North Brothers co. 28-Jan. 2.

**LOUISIANA.**—PARK THEATRE (Drewy Fats and W. W. Hall, mgrs.): The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

MONTANA.

**HELENA.**—THEATRE (F. W. Asala, mgr.): The Shores 8 to good house. Dr. Wolf Hopper in Mr. Pickwick 11 to packed house. The Christian 18. Last River Jan. 1. A Chinese Honeycomb 4-6.

**BUTTE.**—THE BROADWAY (Dick P. Sutton, mgr.): The Shores 8. T. Alexander's Minstrels 9. De Wolf Hopper 13. Ben Her 15. 19. Sandy Bottom 20. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, mgr.): Alexander Brothers' Colored Minstrels 2; very good co.; fair business.

**MISSOULA.**—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Dr. Wolf Hopper in Mr. Pickwick 10.

NEBRASKA.

**LINCOLN.**—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Ada Behan and Ota Skinner in The Taming of the Shrew 2; excellent co.; fair business. A Thoroughbred Tramp 4, 5, fair business. A Thoroughbred Tramp 4, 5, fair business. The Cabbage Patch 10. Last River 11, 12. Adelaide Thurston 16. Clara Bloodgood 17.

**FREMONT.**—NEW LARSON THEATRE (W. A. Lowry, mgr.): A Girl from Sweden 1; fair performance. Under Two Flags 1. White Musical Comedy co. 14. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**BEAVERHEAD.**—PAIDOCK OPERA HOUSE (G. H. Heath, mgr.): The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**NORFOLK.**—AUDITORIUM (A. J. Dunlevy, mgr.): A Girl from Sweden 2; fair co. and business. A Thoroughbred Tramp 4, 5, fair business. The Cabbage Patch 10. Last River 11, 12. Adelaide Thurston 16. Clara Bloodgood 17.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, mgr.): Old Arkansas 11; fair house and performance. Ten Nights in a Bar Room 19. Columbia Opera co. 25. Green Street 26. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**GRAND ISLAND.**—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Old Arkansas 9; pleased crowded house.

**CENTRAL CITY.**—GRAND (H. E. Glatfelter, mgr.): German Lilliputians 2; small house; performance ordinary. Old Arkansas 11; fair house and performance. Ten Nights in a Bar Room 19. Columbia Opera co. 25. Green Street 26. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**YORK.**—AUDITORIUM (Joe Brown, mgr.): Old Arkansas 22. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**ALLAMANCE.**—PHELAN OPERA HOUSE (F. M. Broome, mgr.): Ed Redmond co. 21. Arlington's Comedians Jan. 13, 14.

NEVADA.

**CARSON CITY.**—OPERA HOUSE (George W. Richard, mgr.): Haverly's Minstrels 3; good business; excellent performance. Della Friggle co. 4, 5 in The Sultan's Favourite. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**RENO.**—MCKINICK'S OPERA HOUSE (Ed Piper, mgr.): Haverly's Minstrels 5; capacity pleased.

NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, mgr.): Katherine Robor Nov. 30-5 to good business. Othello 7; pleased good house. F. H. H. Kersand's Minstrels 13-16.

**DOVER.**—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. Kline, bus. mgr.; Bennett-Moulton co. 7-12 opened to good business in A Daughter of the People. Plays first half of week: The Belle of Virginia, Outcasts of Society, and The Lyndal Creek Robbery. Everyman 14. Uncle Josh Sprucey 19.

**BERLIN.**—CLEMENCE OPERA HOUSE (J. E. Tolman, mgr.): Along the Kennebec 15; pleased small house. The Missouri Girl 25. Chicago Glee Club Jan. 16.

**LAKESIDE.**—MOUTON OPERA HOUSE (Henry C. Mouton, mgr.): Over Niagara Falls 8; pleased fair house. Neil Burgess in The County Fair 10.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Everyman 9, 10, opened to small house. The Eleventh Hour 11. The Missouri Girl 22.

**NASHUA.**—THEATRE (A. H. Davis, mgr.): Over Niagara Falls 9 to fair receipts. Holden Brothers in Nobody's Claim 10-12. May Pike co. 14-19.

**KEENE.**—OPERA HOUSE (A. W. Quinn, mgr.): Merrill Family 12; fair house. The Missouri Girl 14; good co. and business. Miss New York, Jr. 23.

**CONCORD.**—WHITE OPERA HOUSE (B. C. White, mgr.): Sag Harbor 14; pleased fair audience.

**CLAREMONT.**—OPERA HOUSE (H. T. Eaton, mgr.): Sag Harbor 15; strong co.; light business.

NEW JERSEY.

**HOBOKEN.**—LYRIC THEATRE (H. P. Soulier, mgr.): Grant S. Riggs, bus. mgr.; Kidnapped in New York 3-5 opened to fair business; co. good. A Fight for Millions 10-12. John W. Vogel's Minstrels 13-16.

**TRENTON.**—MISLER'S STATE STREET THEATRE (Chas. W. Grant, bus. mgr.): This beautiful house, the largest in the city, is now being furnished with the most complete and modern equipment for the ladies and smoking-rooms for the men on each floor. The dressing-rooms are all large and are made in their way. With hot and cold water, and every comfort. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**ATLANTIC CITY.**—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Bennett-Moulton co. Nov. 23-28; fair co.; good business. Allan May and the kineograph 29. Love's Labor's Lost 30. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**ELIZABETH.**—LYCEUM THEATRE (E. Elroy, mgr.): Wedded and Parted 3-5; excellent business; production good. Wormwood's Monkey Circus 7-10, with vaudeville; good matinee, light evening attendance. Head of a Hero 10-12; fair return. For His Brother's Crime 14-16; fair business. No Wedding Bells for Her 17-19. On the Stroke of Twelve 21-23. JACOBS THEATRE (G. W. Jacobs, mgr.): Happy Hooligan 7. Pike's 8.

**BRIDGEPORT.**—CRITERION THEATRE (Ed B. Moore, mgr.): Girls Will Be Girls 5; large business; very good performance. John Vogel's Minstrels 7; fair house and performance. The Village Postmaster 10; fair house; performance not up to the standard. A Thoroughbred Tramp 12. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**ASBURY PARK.**—PARK OPERA HOUSE (H. J. Garity, mgr.): Zig Zag Alley 8; large house disappointed. John W. Vogel's Minstrels 10; large business; well pleased. The Village Parson 17. ITEM: Theatrical business has been discontinued at Education Hall and all billboards turned over to the Park Opera House.

**NEW BRUNSWICK.**—SHORTBRIDGE'S THEATRE (R. Shortbridge, mgr.): The Minister's Daughters 4; satisfactory performance; fair house. Howard Stock co. 7-12, opened in Cumberland 61, to large audience. Hello! Bill 14. The Village Parson 18. Mamie Fleming 21.

**PATERSON.**—OPERA HOUSE (John J. Goetichus, mgr.): Roe Stock co. 14-19 in A Day of Goetichus.

Man to Man. Two Orphans. Resurrection. The Indian. Jesse James. Tracy the Bandit. and Dr. Jekyll and Mr. Hyde; good houses; pleased. Over Niagara Falls 21-25. A Fight for Millions 26-28.

**ROOSTON.**—HARRIS LYCEUM (Harris Brothers, mgrs.): The Minister's Daughter 3-5; good business; satisfactory performance. Major K. J. Cooper, lecture, 15. Vernon Stock 28-Jan. 2.

**ST. ALBANS.**—AUDITORIUM (S. Glasgow, mgr.): Way Down East 5, 6, 8, 9; one of the hits of the season. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

NEW YORK.

**SYRACUSE.**—WITTING OPERA HOUSE (J. L. Kerr, mgr.): Francis Wilson in Kismet 4, 5; large house; satisfactory performance. Chaucery Olcott in Terrence 9; pleased. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**STABLE THEATRE.** (H. A. Hottel, mgr.): The Good Old Summer Time 7-12 with George (Honey Boy) Evans. Pleasant, direct, and successful performance.

**THE SHOW GIRL.** 14-19; large business. Hello, Bill 21-25. GRAND OPERA HOUSE (C. H. Plummer, mgr.): Wealth and Poverty 3-5 to fair business; average business. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

**THE BUFFALO TRAGEDY.** 17-19. ITEM: The Lyceum Theatre which has been run as a vaudeville house, closed its season 4. J. K. Burke, of New York, was house, and M. S. Robinson, manager, Dan Mason was in town visiting relatives 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**ELMHURST.**—LYCEUM THEATRE (M. Reis, lessor; W. C. Smith, mgr.): William Bonelli and Rose Stahl in A Man of the World 2; good house; pleased. G. A. Greshart 3; capacity. Chaucery Olcott in Terrence 9; large house; excellent performance. The Fatal Wedding 11. Ward and Vokes 14. McIntyre and Heath 25. Kersand's Minstrels 26.

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**A** SHARPLY defined and intensely interesting plot. An unusual and fascinating love story. The ever beautiful theme of a mother's love.

**THE CHICAGO BOY BANDITS,**  
by Walter Woods,  
Box 86, Salem, Mass.

SECOND ANNUAL TOUR  
**KEYSTONE COMIC OPERA CO.**  
WALTER J. GAYNE and CHARLES F. MERRILL, Sub. Mgrs.

Presenting "The Mascoite," "The Beggar Prince," and  
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New and handsome costumes.

Have a few open dates in Dec., Jan. and Feb.

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**NEW RAPIDES THEATRE,**  
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Strictly modern, ground floor, drawing pop., 2500. Good town for first-class attractions. Write for open time.

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the management passed into the hands of J. B. Smiley, late of the Near the Throne co. Arizona 14 excellent co. to light business. For Her Sake 15 pleased poor house. The Princess Chic 17. A Game of Hearts 21. Moon of the D'Urbervilles 23. A Wise Con 25. A Moonshiner's Daughter 26.

**WILKESBARRÉ. — THE NEBBITT (Harry Brown, mng.;) Holly Tolly 17. Chaucery Cicott 11. John L. In Captain Leppe 19. Paul Revere 22. The Village Postoffice 24. Robert Emmet 26. GRAND OPERA HOUSE (Harry Brown, mng.;) U. 2. C. 10-12; fair co.; large business. Wealth and Poverty 14-16; good co.; large business. Why Women Sin 23. The Flaming Arrow 17-19.**

**OIL CITY.—VERBECK THEATRE** (George E. Verbeck, mgr.): Aubrey Stock co. 10-12, presenting Land of the Living, Dangers of Paris, A Dangerous Wife, and Lost in New York, to average business pleased. Arizona 15; excellent co.; large house. For Her Sake 17. The Princess Chic 18. Rebecca Warren in Tess of the D'Urbervilles 24. The Moonshiners

Daughter 23, 81 Plunkard 29, Stetson's U. T. C. 8  
**ASHLAND.**—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Just Struck Town 11; same business; ordinary performance. The Way of the Wicked 14 to small business; fair performance. The Village Parson 15; fair business; very good attraction. Weary Willie Walker 18. Mary Emerson 31. De-

**MAHANAU CITY.**—KAIER GRAND OPERA HOUSE (J. J. Quirk, mgr.): Wormwood Dog and Monkey Circus 11, 12; good; fair business. For H. Children's Sake 15; co. good; fair business. Isabelle Irving in The Crisis 18. The Fatal Wedding 25.

**CHARLELOT.**—COYLE THEATRE (Robert Coyle, mgr.): Pickings from Puck 10 pleased house. The Heart of Texas 15 canceled. Rebecca Warren in Toss of the D'Urbervilles 18. Conroy Mac 20. 21. 22. Gordon's Mirth 23. 24. 25. 26. 27. 28. 29. 30.

**KITTANNING**—GRAND OPERA HOUSE (C. W. Wetman, mgr.): Bennett-Moulton, co. 7-12 closed to good houses; fair co. The Eleven; fair co. Haver-14; small house—fair, co. Gay. Northwest 3. 19.

**HAZLETON.**—GRAND OPERA HOUSE (Hennrich): "The Village Parson" (Walser, mgr.): Robert Emmett 9 packed house; very satisfactory performance. The Village Parson 10 fairly pleased, small audience. Durno, entertainer.

14; clever performance to good house. Wormwood Animals 15 pleased two fair crowds. For Her Children's Sake 25. The Village Postmaster 28.

**COLUMBIA.**—**OPERA HOUSE** (John B. Blawie, mgr.): Her Marriage Vow 30 to fair business; audience pleased. The Great Lafayette 11; good house. The Bowery Masqueraders 12; satisfied; medium house.

**SHARON.—MORGAN GRAND OPERA HOUSE** (L. S. Morgan, mgr.): The Darkest Hour 10; good house; fair performance. Down and Up 12 pleasure; fair performance. Humpty Dumpty 14; good house; best of satisfaction.

Byrne Brothers in Eight Bells 16. A Happy Tramp  
canceled. At Cripple Creek 21. Hearts of Oak 2  
An Aristocratic Tramp 25.  
**BELLE VERNON.**—OPERA HOUSE (Edw.  
Hommel, mgr.): The Heart of Texas 16. A Fox  
Tramp 18. Bowerly Maidens Burlesquers 25.  
Minstrels 30. Verne May Stock 7-9. A Runaway

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Hotly Toily Toily large audience. For Her Children's Sake 29. Aristocrat Jan. 7. Al. H. Wilson 13. Audrey Stone 18-23. Humpty Dumpty 28. Two Little Wags 29.

**NORRISTOWN.—GRAND OPERA HOUSE (**  
Hels. mgr.; C. J. Carpenter res. mgr.): Under Southern Skies 10 pleased two large audiences. Zig Zag Alley 11; fair business and co. Side Tracked 12 pleased two fair audiences. Wormwood Dog a Monkey Show 18. Cook-Church co. 21-28.

**MIDWAY. — OPERA HOUSE.** (James E. Mag  
nia, mgr.): When Knighthood Was in Flower 1  
fair business; good performance. For Her Sake 1  
**ST. MARYS. — TEMPLE THEATRE.** (John  
Spear, mgr.): Edwards Stock co. 17-19. For H  
Sake 22. Just Struck Town 26.

**M'KEESPORT. — WHITE'S OPERA HOUSE.**

**CARLISLE**.—**OPERA HOUSE** (William H. Brewster, mgr.): Hadley's Moving Pictures 15; good; sm.

**EASTON.**—**ABLE OPERA HOUSE** (William Detweiler, mgr.): Robert Emmet 10 pleased his audience, Carrie Nation in Ten Nights in a Bar Room 11 to S. R. O. Hello, Bill 12 pleased two fair and

**POTTSTOWN.**—GRAND OPERA HOUSE (C. Vanderlidge, mgr.): Howe's Moving Pictures 11; general business. Weary Willie Walker 14; poor house; fire co. Slide Tracked 16. When Knighthood Was Flower 17.

**SHENANDOAH.**—THEATRE (Arthur G. Sayd, mgr.): The Great Lafayette 10 to over \$600 house pleased. Bennett and Moulton 11, 12 to fair box.

**MAUCH CHUNK.**—**OPERA HOUSE** (Robert E. berling mgr.): City Club Burlesquers 11; very good performance; to very good house. Weary Willie Walker 16; fair performance; to poor house. On Niagara Falls 31. The Fatal Wedding Jan. 6.

**DU BOIS.**—**AVENUE THEATRE** (A. P. W. mgrs.): Trinity Chimes 8; fair satisfaction; sw. house. Guy Brothers' Minstrels 18. Her Fatal 22. The Prince of Pilsen 23. Just Struck Town 24. Aubrey Stage co. 28-Jan. 5.

Minstrels 15 pleased fair house. E. J. Carpenter  
(Continued on page 28.)

10.  $\frac{1}{x^2} = x^{-2}$

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WILKES-BARRE.—THE NEBBITT (Harry Brown, mgr.): Hooty Toity 17. Chancey Olcott 18. John Drew in Captain Dierpe 19. Paul Revere 20. The Heart of a Hero 21. The Girl of the Year 22. GRAND OPERA HOUSE (Harry Brown, mgr.): U. 1. C. 10-12; fair co.; large business. Wealth and Poverty 14-16; good co.; large business. Why Women Sin 23. The Flaming Arrow 17-19.

**ASHLAND, GRANT OPERA HOUSE** (George E. Williams, mgr.): The Stock Co. 10-15; presentation of the Living Dangers of Fast A Game; Wife, and Lost in New York, to average business; pleasant. Arizona 15; excellent co.; large house. For Her Sake 17. The Princess Chie 18. Rebecca Warren 19. The Moonshiner 20. The Girl of the Year 21. Daughter 25. 81 Phantasm 29.

can Clark's Female Minstrels Jan. 5. Dilger-Corne  
co. 11-13.

**MANHATTAN CITY-KAISER GRAND OPERA  
HOUSE** (J. J. Quirk, mgr.): Wormwood Dog and  
Monkey Circus 11, 12; good; fair business. For H  
Chorus 12, 13; good; fair business. For H  
Irving in the Crisis 18. The Fatal Wedding 25.  
**HERSKER'S NEW THEATRE** (John Hersker, Jr.  
mgr.): Homespun Hearts 12; co. good; business fair  
Weary Willie Walker 19.

**CHARLES COLE**—**COLE THEATRE** (Robert  
Cole, mgr.); 7-12 closed to good houses; fair co.  
house. 1-Heart of Texas 15 canceled. Robert  
Warren in Tess of the D'Urbervilles 18. Conroy-Mair  
co. 21-26. Gordon's Minstrels 28. Down and Up 3  
A Homespun Heart Jan. 7. An Orphan's Prayer  
City Club Burlesques 12. His Majesty and the Mas-  
quers 15.

**KITTANNING**—**GRAND OPERA HOUSE** (C. V.  
Park, lessee; F. W. Welman, mgr.); Bennett-Moulton  
co. 7-12 closed to good houses; fair co. The Eleven-  
Hour 14; small house; fair co. Guy Brothers 2

**HAZLETON.**—GRAND OPERA HOUSE (Henderson, mgr.): Robert Emmett 9 packed house; very satisfactory performance. The Village Parson 10 fairly pleased small audience. Duran entertainment 11 packed performance to good house. Wormwood 12 packed performance to good house. For Her Children's Sake 25. The Village Postmaster 28.

**COLUMBIA—OPERA** HOUSE (John B. Bissinger, mgr.): Her Marriage Vows 30 to fair business; and Lufayettes 11; good house. **Historical** (John Bissinger, mgr.): The Great News, Himmler's Ideals 14-19 opened in the Bissinger audience. City Sports 24-26.

**SHARON-MORGAN GRAND OPERA HOUSE**  
(L. S. Morgan, mgr.): The Darkest Hour 10; 30  
House; Fair performance. Down and up 13 places  
Humidity 20. Dumbly and Bed of satiric  
Bunny Brothers in Eight Beils 16. A Happy Tramp  
canceled. At Cripple Creek 21. Hearts of Oak 2  
An Aristocratic Tramp 25.

**BELLE VERNON-OPERA HOUSE (E. F.**  
Hommel, mgr.): The Heart of Texas 16. A Fox  
Trot 18. Boys and Girls Burlesques 23. Gortons  
Minstrels 30. Verne May Stock 7-9. A Runaway  
Match 11. At Cripple Creek 13. A Homespun Hee

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE James C. Facker, mgr.; Hotty Toity 1 large audience. Fox Her Children's Stars 2 large audiences. Jan. 7. A. H. Wilson 13. Aubrey Stone 18-23. Humpty Dumpty 28. Two Little Wafles 33. The Game Keeper 9.

**NORRISTOWN.**—GRAND OPERA HOUSE (C. Reis, mgr.; C. J. Carpenter, res. mgr.) Under Southern Shies 10 pleased two large audiences. Zig Zag 16. Auld Reekie 20. The Captivity 28. The Pleasants 29. The Great Escape 31. Wormwood Dog 32.

**RIDGWAY**—**OPERA HOUSE** (James E. Magala, mgr.): When Knighthood Was in Flower 1 fair business; good performance. For Her Sake 1  
**ST. MARY'S**—**TEMPLE THEATRE** (John Spaulding, mgr.): **SWEDEN**, stock co. 17-19. For Her Sake 22. Just Struck Town 26.  
**M'KEESPORT**.—**WHITE'S OPERA HOUSE** (Frank D. Hunter, mgr.): Pass in Boots 10 (local fair crowd. Happy Hooligan 12 amused large audience. Captain Hobson entertained a much pleased

**EASTON**.—**ABLE OPERA HOUSE** (William Decker, mgr.): Robert Emmet 34 played fair audience. Carrie Nation in Ten Nights in a Bar Room 11 to S. R. O. Hello, Hull 12 played two fair audiences.

**POTTSTOWN.**—GRAND OPERA HOUSE (C. Vandell, mgr.): Howe's Moving Pictures 11; general business. Wrecked Willie Walker 14; poor house; flowers. 18. When Knighthood Was Flowered 17.

**ERIE.**—PARK OPERA HOUSE (M. Reis, mgr.): Drive from Home 11; good co. and attendants. Brothers Byrne in Eight Belles 14 pleased large audience. Morgan and Hoyt's Moving Pictures 25. Stronson's U. T. C. 25.

**SHENANDOAH.**—THEATRE (Arthur G. Snyder, mgr.): The Great Escape 11; good co. and attendants. The Great Escape 11; good co. and attendants. The Great Escape 11; good co. and attendants.

**MAUCH CHUNK.**—OPERA HOUSE (Robert E. berling mgr.): City Club Burlesquers 11; very good performance; to very good house. Weary Willie Walker 18; fair performance; to poor house. Overnighters 12; fair. Fat's Weaving Fan 6.

**DE BOIS.**—VENUE THEATRE (A. P. W. mgr.): Trinity Chimes 8; fair satisfaction; am house. Guy Brothers' Minstrels 18. Her Fatal

22. The Price of Pilsen 23. Just Struck Town  
Aubrey Stock co. 28-Jan. 5.  
**JOHNSONBURG.**—ARMSTRONG OPERA HOUSE  
(Johnsonburg Amusement Co., mgrs.): Gay Brothers  
Minstrels 15 pleased fair house. E. J. Carpenter  
(Continued on page 28.)

1997-1998



Week before Christmas, and a return date.



## THEATRICAL CONDITIONS.

### The State of Business Throughout the Country as Reported to "The Mirror."

In view of the fact that scores of companies have already closed, and many more have been called in from their tours, owing to poor patronage of the theatres, there is an impression that a general business "panic" prevails. Desiring to fathom, if possible, the causes for the general decline in business, and to furnish readers of *The Mirror* with a conservative, concise and accurate statement of affairs throughout the country, *The Mirror* has gathered information as to business conditions at all points of interest to those concerned in the theatre.

From all reports it is shown that theatrical business in the East has been remarkably poor. As is well known, in New York city business has been very bad. Scores of new plays have been produced here, but failure has followed failure, and the even moderately successful plays or productions have represented a smaller percentage, perhaps, than ever before known. Boston reports poor business, and throughout the Middle Eastern States the theatres have suffered, particularly in the one-night stands, which have been worked to death by the system of bookings that now prevails, many towns being saddled with twice or three the number of attractions that could possibly find profitable patronage. In the Middle West, taking Chicago as a centre, business is reported as having been but little behind last season, although Chicago has not made a normal showing on the whole, and an excess of attractions in the smaller places is also reported. Farther West an improvement is shown, while on the Pacific Coast, in the Northwest and in contiguous territory good business is reported, as it also is in the South and Southwest. In the extreme West and Northwest there are conditions of growth and prosperity that insure good theatrical business for some time to come in almost any circumstances. Canada also reports good business.

Few reliable explanations of the causes of bad business in the theatre, aside from local conditions, are given. As a rule, the Theatrical Syndicate is held—should be held—responsible for the great slump in theatre patronage in the larger cities, as in New York, because of its policy of labeling all its attractions as "first-class" and charging high prices for all alike, whereas many of its offerings are second-class or do not appeal to the public—and in the smaller cities from the policy of booking too many companies. What has been the fact in New York this season may be taken as a fair explanation of the attitude of the general public toward the theatre in the larger cities, where business has fallen off greatly. In New York, almost, it would seem, as if by common impulse, the public has this season neglected the theatre, apparently disgusted with so many of its offerings that all offerings have suffered, and is suspicious of every new play projected. Plain inferences may be drawn from these facts. One explanation of the better business in the West and South may be that those localities are a year or two behind the general deterioration of theatre offerings, as the plays they see usually are one or two seasons old. What may happen in the West and South in a year or two is an interesting thing to speculate upon in the premises, and the future in the East also affords matter for serious contemplation in the circumstances.

#### New York and Vicinity.

There appears to be no question regarding the state of the theatrical business in New York City. Out of some sixty odd productions in the city proper, dating from last August, there have been, approximately, but twenty-one successes, while less than a dozen have done what might be termed "fair business." Including the number of attractions that have opened in or near New York, and have gone on the road later, with a brief engagement here and there, many have closed for the season.

The cities adjacent to the metropolis have fared rather better. Brooklyn has had a fair season thus far, although none of the stock companies have appeared to have done the business of former years. The combination houses in that borough have suffered somewhat, while the vaudeville theatres have held their own.

Jersey City reports that business at the Academy of Music has been better this season than last. Business at the Bijou is as good this season as last. Melodrama draws the best at both houses. At the Bon Ton Theatre (variety) the business is far ahead of last season. At the opening of the season in Trenton, N. J., in August the cheap (10, 20, 30) companies did not do as well as last season, but for the past two months their business has been large. With the best class of attractions business has also been very large. The companies to suffer have been the popular or medium priced ones, and their business has generally been poor. We will have three houses here after the first of December, instead of one as at present. The potteries are putting most of their men on two-third time, while the Roebings and other big works are discharging, or rather reducing, their forces.

In Albany, N. Y., the season opened early and the attendance was large, but recently it has fallen off, and only now and then is the S. R. O. sign displayed. The attractions are of the usual standard and fully equal to former seasons. The tendency to increase prices is one reason assigned for small audiences. This has been carried to an alarming extent this season. The cheap attractions are liberally patronized. When the Legislature meets business at the theatres always increases.

The general business at the theatres in Syracuse is about normal. Comic operas and stars of the first magnitude always do a large business, while comedies and comedy-dramas draw poorest. There appears to be nothing in labor troubles or commercial stagnation to affect the theatrical business here. At the vaudeville house business has not been good, but vaudeville has never paid in this town.

Business thus far this season in Rochester has been bad. Melodrama does most business, with farce-comedy following close. Higher grade plays and operas have fared poorly. With a few exceptions, the attractions have not been up to the standard of last season. The cause for light business is accounted for by the reason of the business being "overdone" during the past summer, when the city's four theatres were open with stock companies.

#### Boston and New England.

Business in Boston has been bad, and the predictions are all in the way of worse things for the remainder of the season. For the first three months of the season has been about as usual. Book plays have latterly been in a majority, no less than eight coming within three weeks, and the public doesn't appear to be hungry for them.

At Holyoke, Mass., melodramas have been bet-

ter than usual. Musical comedies have drawn best.

Pittsfield, Mass., has a new, up-to-date theatre playing first-class attractions. Several new trolley lines are open, giving the city some 15,000 more people to draw from, making nearly 40,000 population in all, with only two theatres. The class of attractions that are patronized mostly are musical comedies, first-class comedy-drama, popular price repertoire companies and minstrel companies. The occasional melodrama suffers a little, but nearly all seem to be doing well.

The actual business in Fall River, Mass., has been poor, although on the face one house has done a very fair business. The large musical comedies and occasional melodramas have done the best business. Attractions have not been any better than formerly. The people seem to care less every season for the theatre. Shut down in the mills last summer and 10 per cent. reduction in wages on Nov. 23 hurt business so far this season, and no improvement for rest of season appears evident. Suburban electric cars take many to Providence to see the better attractions.

Theatrical business in North Adams thus far has been excellent, so far as the better class of attractions are concerned. Thrilling melodramas, to the extent of two a week, are sure of good business, the mill element taking to them without reserve. Musical plays have also fared well, but this year's bookings have not been up to the past three years.

Business at Rockland, Me., has been decidedly better than for several years. The class of attractions that have done the best business are the popular priced companies, which include the repertoire and high priced attractions. Those that have fared poorly or normally have been the regular house price attraction.

The attractions at Dover, N. H., have been good and up to the standard, with the exception of repertoire companies. Business has been good, all the one-night attractions have fared well and some have fared better. The outlook is good.

At one of the theatres in Manchester, N. H., business has been unusually large, and in the other good when the attractions were of a nature to warrant it, and only fair for the average attractions. The Opera House, because of the scarcity of bookings, is running behind in receipts. The causes assigned by the local managers are the Trust's methods.

The season at New Haven, Conn., has been successful. Business at both the Hyperion and Grand has been excellent. It has been a season in which attractions deserving patronage have received it. Business is falling off at the far corners and men are being discharged daily, so that the outlook for the close of the season is not bright.

At Parsons Theatre, in Hartford, Conn., the business is a little behind last season. The public here are getting tired of paying \$2 for a poor entertainment.

At the beginning of the season in Providence, R. I., business generally was much better than it is now. The Providence Opera House has done better than it did last season. At the Empire and Park theatres business is said to be up to last season. At the Imperial business has been fair. At the Providence Opera House business was very poor last season and the season before that. The falling off in business cannot be attributed at this time to local conditions.

#### In Chicago and Tributary Territory.

Business here has not been bad, generally speaking but it has been worse than it was during the corresponding portion of last season. In fact, the business has been less unsatisfactory than in many more it has been good. At the outlying houses, neighborhood and stock, besides the melodrama circuit, business has been about the same. The chief cause of the slump in business has been the inferiority or unsatisfactory character of the attractions. Chicago has more theatres than last year, while, some persons think, has no more theatregoers and no more population, because a considerable number of large factories have been moved away from this labor union stronghold. Good musical comedies and well acted plays, well supplied with humor, or with a broad interest instead of a star and little else, seem to be most popular here.

At Peoria, Ill., business, taken in general, has been quite good. The attractions this season have been about up to the standard of former seasons, and the public generally patronize a first-class performance.

Galesburg, Ill., has one theatre, and the population has grown to 28,000. October house shares footed up \$1,320, one of the best months the Auditorium ever had. Business was not quite so good during November. Legitimate and comic opera attractions draw the heaviest business.

Rockford, Ill., reports: Business has been good. The attractions that have done best business are musical and popular price companies. Attractions have been up to the standard of former seasons. The public is favorable to good companies. Compared with former seasons business has been better, owing to favorable conditions of business. All factories are working to their full capacity. The forecast as to the rest of season seems good.

Since the opening of the season at the Masonic Temple Theatre in Fort Wayne, Ind., business has been exceptionally large. All classes of attractions have fared well. Everything looks good for a fine season.

Business as a whole at the two theatres in South Bend, Ind., thus far this season has not been good, although there have been noteworthy exceptions. Attractions so far have not been up to past seasons in quality, and the general attitude of the public toward the theatre this season seems to be indifferent. The public has had a surfeit of inferior and mediocre attractions crammed down its throat by the Theatrical Trust.

Terre Haute, Ind., reports: The attendance has been unusually good. Good houses, 33; crowded houses, 11, and S. R. O. 9. The best patronized attractions are the comic opera and the cheap priced attractions. The regular priced ones with an unknown star or none at all are the ones that fail to draw. The attractions this year are as good as in former years.

The attendance in South McAlester, Ind. Ter., has been about the same as last year. Better attractions than last year have been offered.

The theatrical business in Dubuque, Iowa, for the past season has been above the average. The better class of attractions have done the best business. Generally the performances have averaged above those of former seasons in point of merit. The outlook for the remainder of the season is good.

The theatrical business in Keokuk, Iowa, has scarcely reached the volume attained for several seasons past, although it has been fair. As a general thing, musical comedies have done a good business, and so have plays of the higher order. Farce-comedy of the horse-play variety has not fared as well. With several notable exceptions, the bookings so far this season have not been on a par with what has been offered in the last two seasons.

At Ottumwa, Iowa, thus far the business has been heavier than ever before. The class of plays drawing heaviest has been melodramas of the most depraved sort, and minstrels have also done well. Meritorious dramas have not fared so well. The attractions this year have not been up to last year's standard.

The theatrical business at Des Moines, Iowa, up to the present time compares favorably with former seasons. The outlook for the remainder of the season looks very encouraging.

#### In Philadelphia.

Theatrical business in the Quaker City this season thus far has not come up to expectations at the high priced theatres. Standard attractions will always receive recognition, but it seems as if there are not enough of them, or, at least, we have not been favored with them. One of the main causes for the unprofitable business is too many places of amusement. The popular priced theatres have done fairly well.

#### In Washington and Vicinity.

In Washington there appears to be no material difference or change in the business. The conditions are normal, and the attractions have been no better, or poorer, than for a like period last season. There is no reason why business here should not be good, provided the attractions are up to the standard. Money is never tight here, and the theatre should prosper, for the great army of patrons are the Government clerks, and "Uncle Sam" is a generous provider. There are no manufacturing or trade industries located in this city, and trouble that affects other cities, such as labor strikes, railroad tie ups, etc., we are happily free from.

At Annapolis, Md., business has been exceptionally good so far this season. Attractions doing the most business were farce-comedies, musical comedies and melodramas. Classical productions in several cases have not fared as well as they deserved. Business should be very much better after Jan. 1, as the State Legislature meets, and will be in session until April 15.

A very flourishing condition exists in Cumberland, Md., due perhaps to the prosperous local conditions. Cumberland has never enjoyed more wealth than it boasts of to-day (representing seven banks), and the advantage over many other towns of its size by having six railroads. There are from forty to fifty plants now in operation, giving employment to thousands. The attractions this season in general are of a better and higher class than heretofore, and have been successfully patronized.

The season thus far at Wilmington, Del., has been dull for all the theatres, some of the best attractions on the road drawing poor houses.

#### The Coal and Steel Districts.

Pittsburgh, Pa., reports: Business at the Bijou, the most popular house in the city, is about normal, which means that the weekly gross receipts average between \$8,000 and \$9,000. Ever since the opening of the season the Alvin, with but few exceptions, has offered musical comedies, and all of them have been unsatisfactory, and in consequence business has been light. The stock company way at the Grand, Pittsburgh, Pa., is a most excellent one, and Manager Davis furnishes the best plays obtainable for his patrons, the result being that business is about the same nearly every week. There is plenty of money in circulation in this city, and the people never hesitate to spend their money for what they want, and therefore the somewhat slight depression felt at all of the houses except the Bijou, Academy and Grand, is without doubt due to the unsatisfactory plays offered.

Business has been normal in Scranton, Pa., with a tendency to increase as the season progresses. Light opera seems to have done the best business. The standard of attractions has been far better than in any previous season, due no doubt to the excellent showing our theatres made last year.

Business at Allentown, Pa., has averaged good thus far this season. Opera, romantic plays, standard dramas and comedies are drawing the largest houses. Business compares favorably with that of the past couple of seasons, and as local conditions are good, it will probably continue good the balance of the season.

At Johnstown, Pa., the business this season has been about one-third behind that of last season. Comic opera and musical comedy have done the best business, and the attractions have if anything, been superior to those of other seasons. The city, living on coal and steel operations, and these having been bad, has shared in the depression. While men have been laid off, still the work is fairly good, so the cause seems to be more of a fear of hard times than actual depression. Better conditions are looked for.

In Reading, Pa., business thus far this season has slightly fallen off. The attractions are about of the same character as last season. It is difficult to state the reason for any falling off in theatrical business, as all other business is good and nearly all the manufacturers are running on full time.

#### Throughout Ohio.

At local theatres in Cincinnati the situation as a whole is unusually satisfying. Last season was the banner one in this city, and while business is not quite so good this year, it is better than at any other time in the past, except last season. The popular priced field, the Columbia and People's, in vaudeville, and Lyceum and Heuck's playing melodrama, are all doing a satisfactory business. At the Walnut every musical attraction except one has turned people away at some period of its stay, and dramatic offerings of genuine merit have fared almost equally well. At the Grand there has been some little falling off. The rapid growth of the city in the past three years, and the destruction of the Pike, have more than offset any tendency toward a slump that may exist, and there is no reason to doubt that the season will be as prosperous as that of two years ago.

Certain attractions in Cleveland that have played so far this season have done an exceptionally large business while on the other hand, some high class attractions have done very poor business. The attractions at the cheaper houses have all done the usual large business. As a rule, the attractions this season have not been up to the standard of former seasons.

As a general proposition business in Columbus has been but fair thus far this season. Comedy, particularly the musical comedy, has fared well, and almost without exception "straight" plays have failed to draw. Taking it all in all, local business is at present somewhat below that of several seasons preceding this.

Business at the theatres in Dayton so far this season has been normal. First-class attractions have not done as well as they should. Melodramas, burlesque and vaudeville have averaged almost capacity. Musical comedies and recognized stars have done all the good business. Lesser lights and popular quantities have fared badly. Local conditions are almost exactly the same as those which have obtained for several seasons back. The indications are that the balance of the season will show a continuation of the present average business.

The business done at the houses in Toledo, O., this season has been about normal. Musical comedies have done the best business. This class of attractions has been better than last season's, and business has been better in consequence.

At East Liverpool, Ohio, from the opening until the middle of October the business was not quite as good as for the corresponding period of last year, owing to a disagreement over the wage scale in the local factories. The outlook for the balance of the season is good.

At Urbana, Ohio, business generally this season has been better. Farce-comedies and cheap melodramas have fared the worst. The attractions have been up to a good standard. The general attitude of our public to the theatre is good. Business has been helped by a trolley line built from smaller town.

#### St. Louis and the Middle West.

This has probably been the best season the St. Louis theatres have ever experienced. This is probably due to some extent to the coming of the World's Fair next year, which naturally is the cause of a great many transient people being in the city, and also to the fact that St. Louis is increasing in population very fast, and as the theatres have not increased, naturally they feel the effects of this increase in population. We have less theatres than any other city of anything like the size of St. Louis. Musical comedies have had the call on business this season, although we have done some very big business with other attractions. St. Louis will probably materially increase its business during the re-

mainder of the season, as winter weather is just starting in and the better attractions are coming along at this time and will follow for the next few months.

In St. Joseph, Mo., business has been only fair. The only first-class house we have, Tootie Theatre, has had a line of attractions as good as usual, but business at this house has been poor. On the other hand, we have one popular priced house and one vaudeville house which have done an enormous business. Another vaudeville house is now being constructed. The lack of patronage at the Tootie Theatre does not apparently come from any local conditions. There was never more prosperity among the people of this section than we are now having. We are getting too many Number 2 companies out here. It is almost impossible to make any forecast as to the balance of the season, but it will probably be only fair.

Taken as a whole the theatre business in Kansas City, Mo., has probably never been better than at the present time. We have six theatres and all appear to be prospering in every sense of the word. On Sundays especially every house is almost invariably sold out. Kansas City seems to like most any class of attraction if well played, but have a rather decided leaning toward the musical plays. The attractions this season have been fully equal if not superior to those of former years.

Business at the theatre in Joplin, Mo., is much better than it has been for a number of years. We have had much better attractions than in former years. Farce-comedy and light opera are favored more. The latter part of the season will probably be as successful as the first.

St. Paul, Minn., reports: Since the opening of the regular season an unusually large number of musical organizations have played here. Some of them were very good and fared well. Others of inferior quality have not fared so well. This season's business so far has been generally good. The general attitude of the public toward the theatre is fluctuating about this time of the year, especially before the holidays, yet the prospect seems fairly good for the balance of the season.

The general business at the several theatres in Minneapolis, Minn., has been good. The comedy and light opera attractions have met with the best success. The public seems to want entertainment of a higher class than has been given it, and is waiting for it. The outlook is promising.

At Battle Creek, Mich., business so far this season has been very good, considering the size of the city and the number of attractions that visit us each week. Opera, extravaganzas and minstrels have done the best business.

Kalamazoo, Mich., reports: Business this season so far has been light as compared with last season. Musical comedies and minstrels draw the largest houses, and popular price repertoire companies generally are well patronized. The attractions thus far this season are up to the standard of former seasons.

Business has been good at all the theatres in Milwaukee, Wis., so far this season. The class of attractions that have done the better business has been the popular priced kind. At the high priced theatre in this city, where English-speaking attractions appear, the business fluctuates. Well known stars or attractions that have won approbation in the chief theatrical centers are pretty well patronized, though, during the past few seasons, considerable dissatisfaction has been apparent where metropolitan successes have been foisted upon the public with inferior and incompetent casts. The attractions this season so far have been better than formerly. Milwaukee is a city with a large foreign population. The Pabst Theatre is steadily patronized and supported by the German section of the community, as the German element compose fully one-third of the total population of Milwaukee. Generally speaking, Milwaukee is not a good "show" town, though it is a fine Sunday night "stand." Milwaukee is also surfeited with concerts and musical attractions, and these affect business in a considerable measure.

Omaha, Neb., reports: At our leading house the season opened most favorably, and the month of September and first half of October were all that could be desired. As a rule, the musical comedies are the best drawing cards. At the new theatre business has been excellent throughout, the melodramas and farce-comedies drawing equally well. In all probability theatrical business will continue good here for another year.

Lincoln, Neb., reports: Business has been below normal. Comic opera has done the best business; farce-comedy fared poorly. Attractions have been up to standard. The attitude of the public is favorable, so are local conditions. Result due to general causes and multiplicity of attractions. Business will probably improve on the advent of cold weather.

Business in Fremont, Neb., is good. Class of attractions has been up to standard of former seasons. The general public is friendly to the theatre. Local conditions indicate that business will continue good.

Business in Helena, Mont., is better this year than ever before. Better class of attractions seems to be accountable for this noticeable increase in business. Light operas and extravaganzas seem to be the class of attractions that take best this season. Melodramas seem not to take well.

Fargo, N. D., reports: On the whole business has been very fair thus far. Comic opera seems to lead the procession. The serious plays, and especially Shakespearean, at moderate prices, fail to have half a house. The attractions so far this season have been up to the standard of former seasons. The general attitude of the public toward the theatre this season has been favorable. Business, however, so far, has been very poor. Business is large as former seasons, and is probably due to the lateness of the harvest, which was about a month later than usual owing to heavy rains.

Business at Paducah, Ky., has been uniformly about twenty-five per cent. better than last season. Musical comedies, comic opera and comedies seem to fare much better than melodramas, although the latter are doing much better business than ever. Stars, and especially female stars, are always sure of capacity business.

#### Denver and Vicinity.

The state of business at the theatres in Denver has been both large and small, according to the merits of the attractions presented. The first-class companies that are AI usually bring out the largest crowds. Musical comedies usually take, if they have first-class companies. We are getting our usual line of attractions for the early part of the season. Some of the big successes of the East will play here after Christmas. The Syndicate is mostly responsible for our season's offering, as the persons composing it seem to think anything is good enough for the West. Business has been largely cut down by the New Orpheum putting up first-class vaudeville.

Business so far this season in Colorado Springs, Col., has been some little below the average of last year, with no immediate chance for improvement. The entire State of Colorado is now practically "tied up" by strikes in its main industry, mining, and while Colorado business is not dependent upon this class of labor still it hurts business materially. The theatregoers here are being imposed upon more than at any time before by having to pay advanced prices to see inferior companies present worn out New York successes.

#### San Francisco and the Coast.

Business at the theatres in San Francisco thus far this season has been excellent. The classes of attractions that have done the better business have been high-class dramatic and burlesque. The kind of attractions that has fared poorly have been farce-comedies, musical comedies and lurid melodrama. The attractions thus far this season have been up to the standard of former seasons. The general attitude of the San Francisco public toward the theatre this season has been first-class patronage for worthy attractions. The business at a great many of San Francisco's theatres has not only been up to former seasons, but it has far exceeded former season's business. Forecasting the future, business will be excellent at all theatres with worthy attractions. In preparation for this



future business it may be cited that there are now two new theatres building, with two more theatres to be built very soon. Within the next year there will be \$18,000,000 spent in San Francisco on public improvements. This is over \$1,000,000 a month.

Los Angeles, Cal., has been and will be a good "show" town. Previous to the formation of the syndicate we were receiving many first-class attractions, and the majority of them playing week stands and doing big business; but this did not last, for immediately after the combine was formed they sent us mostly a poor class of attractions. Then the public became skeptical and withdrew its patronage. Minstrels, when not thrown on us one after the other, fare well. So-called musical comedies meet, as a general thing, with poor reception. First-class comic opera with good support brings out the S. R. O. sign invariably. Shakespeare, when played by such as Mr. Ward and Mr. James, has always been an immense drawing card. Los Angeles is musical, and musical plays of worth are well received.

Business is fully as good as last season in Seattle, Wash., and perhaps even a little better. Seattle's population is ever on the increase, and there is also at the present time an era of general prosperity. Though the engagements have been short, the musical attractions that have played here so far this season have done capacity business. At the Seattle business is much better so far this season than it was last. For the rest of the season the attendance will depend on the class of attractions offered. We have four small vaudeville theatres on the principal streets of Seattle, and they are all doing a rushing business, charging a general admission fee of ten cents. They give several performances during the afternoon and evening, and all are invariably crowded. It looks like there would be a good opening here for first-class vaudeville, and there is considerable talk of the Orpheum circuit taking the Grand Opera House here when the new theatre is built.

At Portland, Ore., business in general has been somewhat above normal. There have been many financial successes and few positive failures. The attractions which have done the best business are those headed by well-known stars, or made up of people of proven ability and popularity. "Number 2" companies, or good plays with unknown people, are apt to fare badly. Stock companies presenting successes of the past decade are beyond all question money making ventures in Portland. Vaudeville has not established itself as yet here. Musical comedies are money makers here. The local managers claim that relief can only come from more intelligent management of the "syndicate's" booking office. Minstrelsy has fared badly this season. Extreme farce has suffered deadly chill from the neglect of the theatregoers.

#### THE SOUTH.

In New Orleans, La., the state of business thus far this season has been remarkably good. The people of New Orleans seem to have gone theatre-mad, and notwithstanding the fact that there are now seven theatres in a city of three hundred thousand population, all of them are doing good business. The class of attractions that has done the best business, strange to say, has been the sensational melodrama, but business has been large with good high-class attractions. The present taste of the theatregoing public seems to be in favor of musical comedy.

Shreveport, La., reports: Business of the theatre so far this season has been good. All classes of attractions presented by good companies have had excellent houses, the cheap repertoire companies faring worse than any other attractions. The attractions so far this season have been fair. The attendance at the theatre this season is ahead of last season, and will probably improve as the season advances.

Business at Capital Theatre, Little Rock, Ark., has been excellent, the best in years, and this year is at least fifty per cent. better than last year. The majority of theatregoers in this city are partial to comedies, musical comedies and comic opera. The attractions here this year are up to the standard of former seasons, and business the remainder of the season should be large.

Montgomery, Ala., reports: This season the attractions have been fully up to the standard of past seasons. In fact a better average of attractions so far. The general public are more favorable to the theatre this season than for the past several seasons. The reasons for the increased patronage this season are the exceptionally prosperous conditions of this territory owing to the very high price of cotton.

Raleigh, N. C., reports: Business has been good. Legitimate drama and comedy, minstrel and opera draw best. The season is the best in years. The attitude of the public is very favorable. The outlook is very bright.

This season's business at Augusta, Ga., so far is possibly a little better than the average from the fact that we have had more good attractions than usual, and more well-known plays and stars. The balance of the season will probably be about normal. The cotton crop has turned out rather short in this section, and that will affect all lines of business somewhat.

Macon, Ga., reports that business this season has been good and rather than for the past few years. High-class comedy, musical comedy and light opera have fared the best, and melodramas and cheap musical comedies have fared poorly. Minstrels have always drawn well. The attractions thus far have been up to the standard of the last three or four years. The public will liberally patronize a first-class attraction. The bookings for the balance of the season show up about as well as for the past three or four years.

#### CANADA.

Business in Montreal this season has been exceptionally good at all the theatres, and especially at the first-class house, the Academy. This is owing chiefly to the season for the farmers being a good one and a generally prosperous year in business all round. The attractions at the Academy have with one or two exceptions been excellent, but all of one kind—viz., musical comedy or light opera. This class of attraction has, however, always been a favorite in Montreal. At Proctor's, playing popular-priced standard attractions with a few farce and musical comedies, the business is steady and uniform, neither as a usual thing very large or very small, but paying. The melodramas play as a general thing from fair to large business. Burlesque does, as it has done for years, large business. The French stock always plays to good business. The other French theatre does good business.

#### MATTERS OF FACT.

Bruno and Russell, with a headline act, have open time after the holidays, and can be booked through Jo Paige Smith, of the Vaudeville Association, with offices in the St. James Building.

Will L. White and Pauline Geary, who have gone to their home in Salem, Mass., to spend the Christmas holidays, invite responsible offers for the ensuing year.

The members of the Flying Squadron are requested to forward the addresses of their permanent harbors or the itinerary of their cruises before Jan. 15, 1904, to the acting mate, Thomas Boone, 1424 Broadway, Sixth Avenue and Thirty-first Street. Their store is brimful of holiday suggestions.

The attention of managers throughout the country is called by J. J. McCloskey, dramatist, to the impression that it is claimed is played upon them by certain promoters in regard to his play, *Across the Rockies*.

Stair and Havlin's new theatre, the Majestic, at Erie, Pa., will be ready for business Jan. 14, when a high grade opening attraction is wanted on a certainty or percentage. Only the best will be considered by Stair and Havlin.

A number of strong melodramas which have been successfully toured are offered for sale by W. B. Watson, of Watson's Theatre, Brooklyn.

First-class attractions are assured profitable engagements at the New Auditorium Theatre, Salem, Va., where capacity business has been recorded by a number of good ones. Manager J. S. Howard wants a minstrel company for New Year's Day.

Violet Dale's performances with a Chinese Honey-moon prove one of the pleasing features of that attraction.

Her singing and impersonations have attracted considerable attention.

#### THE TOEDTBERG SALE.

On the afternoons and evenings of Wednesday and Thursday, Dec. 2 and 3, a notable sale took place at the Anderson Auction Company's rooms, 5 West Twenty-ninth Street, New York, when the collection of Mr. Augustus Toedberg, of Brooklyn, was dispersed. The sale comprised dramatic and other illustrations, including rare books of theatrical history, engraved, colored and photographic portraits, lithographs, playbills, daguerotypes, etc. The sale consisted of Part 1 of the catalogue only.

Mr. Toedberg was born in Hameln on the Weser, Hanover, Germany, in 1824, and came to this country in 1844, locating in New York city where he commenced his career as a professional inlayer of prints, playbills, autograph letters, etc., in 1866, and from that date he has inlaid upwards of one hundred thousand prints. His best work was the inlaying of Ireland's Records of the New York Stage, two volumes, extended to 51 folio volumes, containing about eight thousand prints. This superb work was executed for the late Augustin Daly, and at the sale of his fine collection it was purchased by J. O. Wright and Company, the well-known bookellers and print dealers, of this city. From this firm the work went into the possession of that world famous collector of dramatic material, Everett Jansen Wendell. Another fine specimen of Mr. Toedberg's work is the Donal Bible, extended to forty-two volumes, with eight thousand prints, for Mr. Daly, now in the collection of John D. Crimmins. On these two works Mr. Toedberg spent nearly twenty years. Among other remarkable specimens of his work are John Melton Chamberlain's magnificent collection of autograph letters, now one of the attractions in the Boston Public Library. A. M. Palmer's History of the Union Square Theatre, probably the finest example of its kind in existence, and a copy of Ireland's Records for the same gentleman, A. Oakley Hall's Old New York, and Ireland's Records. Joseph Ireland's own copy of the Records extended to twelve volumes. Mr. Toedberg has inlaid hundreds of prints, autographs, etc., for Charles H. Bell, one of the Governors of New Hampshire, the late George W. Childs, Ferdinand J. Dreer, W. H. Campion, and James H. Bentley, of Philadelphia. Joseph Jefferson, the late William J. Florence, and J. O. Wright and Company.

His principal work, however, was for Mr. Daly, whose library presented fine specimens of his skill and ability, notably the memoirs of Nell Gwyn, Peg Woffington, Mrs. Jordan, Colley Cibber, Women of the Court of Louis XV., Coquelin, Henry Irving, Lola Montez, Mrs. Billington, Mrs. Aldridge, Charles Kean, Fanny Ellsler, Edwin Forrest, and many others. Among the buyers during the several sessions of the sale were to be seen the well-known faces of E. J. Wendell, S. Dillon Ripley, Douglas Taylor, F. R. Ryer, Mr. Friedenberg, of J. O. Wright and Company, Fred Morris, C. De F. Burns, Mr. Lawrence, E. Gottschalk, the well-known print dealer, F. F. Harper, Mr. Herman, Mr. Odell, Mr. Durham, Miss Leary, and last, but not least, H. Terry, always in the hunt to capture additions to his already superb collection. The professional gentlemen and buyers were J. L. Carhart, Theodore Hamilton, Colonel T. Alliston Brown, Robert E. Stevens, and Charles H. Britting. Below will be found the principal items in the sale, the number of the lot as catalogued, the price obtained, and the purchaser. The price is per volume and piece.

17. Thomas Betterton. The History of the English Stage from the Restoration to the Present Time, with Reminiscences of the Most Celebrated Actors and Actresses; also Part II, being Memoirs of Mrs. Anne Oldfield. Engraved portraits of Betterton, Mrs. Barry, Nell Gwynne, Mrs. Oldfield, Mr. Wilkie, etc. Post 8vo, old calf (rebacked), London, 1741. Bought by F. Morris, \$5.25.

24. John Braham. Trial of Henry Wright vs. John Braham. With Evidence in the Case, and Life of Mr. Braham. Extra illustrated, with portrait of Braham as Orlando, and autograph order for admission to his box at the theatre. 8vo, half morocco, gilt top, uncut, by R. W. Smith. London, 1816. Bought by Alfred Beck, \$3.00.

53. Dancing and the Ballet. A Series of Magazine Articles, English, French, and German, on Dancing and the Ballet: its History, Schools, etc. Comprising Le Ballet a Travers les Ages, par Paul Gruyer; Le Ballet, par Pierre Jeber; How the World Dances, by Laura R. Starr; The Story of the Dance, by Margaret Fleming; Der Tanz im XVIII Jahrhundert von C. Gurliitt; Verhutmte Tanne der Vorzeit von A. Becker; The Rise of the Dancing Girl, by C. B. Davis; The Eldest of the Arts, by Elizabeth Risland; Ballets and Ballet Dancers, by Dutton Cook; The Ballet in Paris, by Theodore Child; and some others, forming a unique collection of articles on the subject. Profusely illustrated with over 250 engravings (many colored). The whole neatly inlaid to a uniform size on 149 folio sheets. (As a lot.) Bought by a Western gentleman, \$6.00.

This is a remarkably choice lot, many of the portraits being rare reproductions and most difficult to obtain.

63. The Dublin Theatre. History of the Theatre Royal, Dublin, from 1830 to 1851, by J. W. Calcraft. The original magazine articles as published in *London Society*. View of Dublin inserted. 8vo, bound by Stikeman in half green morocco gilt, top. London, 1868-69. Bought on order, \$4.75.

J. W. Calcraft, who wrote the above theatre during the years quoted, and in the articles gives a graphic account of the Dublin stage of that time.

64. Mary Ann Duff. Memoirs of Mrs. Duff and her Husband. Collected by Joseph N. Ireland. 6 vols., post 8vo, full roan. Bridgeport, 1876. Manuscript copy in the neatly written autograph of Joseph N. Ireland, containing account of the life of Mrs. Duff, copies of playbills, newspaper notices, etc., from 1810 to 1857; and with complete indices to her various characters. Bought by Mr. Terry, \$2.00.

Mrs. Duff was one of the most brilliant women that ever appeared on the American stage. Most of this material is incorporated in Ireland's Records of the New York Stage.

73. Maria Foote. Full Report of the Trial of Foote vs. Hayne, with the whole of the Letters, the Evidence, etc. Crown 8vo, bound by R. W. Smith in half green morocco, gilt top, uncut. London, Duncombe, 1825. Extra illustrated, with portrait of Miss Foote in character, by Woolnath; miniature colored portraits of her father and mother, Colonel Berkeley, Mr. Hayne, and the plaintiff; also inlaid in the same volume Vandenhoff's account of the trial (3 pp.); also Osberry's dramatic biography of Miss Foote inlaid in. Bought on order, \$16.00.

Maria Foote was a beautiful woman and a charming actress. Joseph Hayne, known as "Pea-green Hayne," proposed to her, but declined to fulfill his engagement, and she got £3,000 damages out of him. In 1831 she married the Earl of Harrington, an old rake, who, as Lord Petersham, had been the greatest dandy of his day.

74. Maria Foote. Facts Illustrative of the Evidence in the late Trial of Foote vs. Hayne. 8vo, bound by R. W. Smith in half green morocco, gilt top, uncut. London, 1825. Extra illustrated, with portrait of Miss Foote, by Armytage; one of her mother, lithographed by Hurlmandel, 1824, and two rare folding caricatures (one colored), including portraits of Miss Foote, Colonel Berkeley, and Mr. Hayne. Bought on order, \$16.00.

A strong attack upon Miss Foote's father and mother, and a defense (partially) of Colonel Berkeley.

90. Captain Gronow. Reminiscences and Recollections of Captain Gronow, being Anecdotes of the Camp, Court, Clubs and Society, 1810-1860. Edited by Joseph Grego. With 24 illustrations from contemporary sources. 2 vols., roan, 8vo, cloth, uncut. London, 1880. Limited issue, with the plates in

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teur dramatic society of past seasons, will re-organize shortly and will again present a number of dramas and comedies, both new and old.

The Columbus Dramatic Club of Columbus, Ga., will present The Little Minister at Springer Opera House Dec. 21.

The Mummies, aided by the Tekakurtha Society, of this city, will give a benefit in aid of St. Joseph's Day Nursery, Dec. 28, at the Waldorf-Astoria. Two original one-act plays—Sarah is Better and The Maid of Abrendairre—will be presented.

#### THE ELKS.

The Memorial Service of the Racine, Wis., Lodge was held Dec. 7, in their lodge room. The address was made by Rev. A. C. Grier and the eulogy by E. B. Hand. Music by soloists and quartette made an interesting programme. Touching remarks were made as to the recent demise of Past Exalted Ruler Byron B. Blake.

The Pomona, Cal., Lodge of Elks gave a ladies' night Nov. 27, formally opening their new quarters just fitted up in Union Block at an expense of hundreds of dollars. An orchestra furnished music for dancing, and refreshments were served. The lodge now has about 180 members, and is enjoying great prosperity.

Harry Miller, of Dallas, Tex., is arranging a minstrel performance in that city for Dec. 15, 16, under the auspices of the local Elks Lodge, to defray the expense of interior furnishings for their new home, now nearing completion.

The Marshall, Tex., Lodge dedicated their new home on Nov. 26, with a parade, grand banquet and entertainment.

Annual memorial services, under the auspices of Fargo, N. D., Lodge of Elks, was held at the Opera House Sunday afternoon, Dec. 6, at 4 o'clock.

#### BOOK REVIEWS.

It is so long since we read Byron's "Don Juan" that we are unable to say whether the "seventeenth and eighteenth cantos" before us, from Arillas Andrews, Limited, publishers, 31 Museum Street, London, England, are Byron's, or clever imitations of his sardonic wit, cruel humor and indifferently rhymes. We remember, in boyhood, of hearing of "suppressed" cantos, and these may be they, but not an explanatory word of any kind accompanies, or is on the title page, the book, and it is hardly worth while to look it up.

Vittorio Emanuele, Prince of Piedmont, a romantic play, in five acts, by James Murrell (Franklin Publishing Company, Philadelphia, Pa.), contains twenty-three characters, besides courtiers, guards, messengers, soldiers and common people. The scene is laid in Corboglio, near Lake Como, Italy, and the period is the middle of the nineteenth century. It is scarcely artistic to put a five-act play, or any play, of only fifty-three years ago in blank verse. A blue pencil in a careful hand would improve this play.

"Lingo Doo," a novel, by Percival Pollard (The Neals Publishing Company, Washington, D. C.), is a clever enough book by a clever enough writer.

"Cirillo," by Elsie Douglas Putnam (Life Publishing Company, New York), is a pretty little book, prettily bound in red and gold. But its leaves are uncut.

"A Fiery Sword," by Elizabeth Whitaker Rennie (The Abbey Press, New York), is a story of Southern life, animated and sympathetic, the Southern atmosphere is preserved, and there are eight nice half-tones to help the story and the reader to an unconventional finish.

#### MARRIED.

COLE-CHRISTENSEN—William H. Cole and Tena Christensen at Hastings, Minn., on Dec. 9.

EDWARDS-IRVING—C. F. Edwards and Georgia Irving at South Fork, Pa., on Dec. 24.

MORRIS-ESMOND—Robert Morris and Elsie Esmond at St. Mark's Church, Seattle, Wash., Nov. 16.

MAHER-SMITH—Phil Maher and Elsie Smith, at Erie, Pa., Dec. 15.

MICKIE-DERRY—Ed H. Mickie and Ethel Derry, at Carthage, Mo., on Dec. 2.

#### DIED.

BLACKFORD—John Blackford, at Charleston, W. Va., on Dec. 7, of aneurism.

CONNESS—Mrs. Margaret Conness, in Kansas City, on Dec. 3, of heart failure.

ELY—At New York city, on Dec. 15, Mrs. J. Frank Ely (L. Florence Harvey), aged 26 years.

FISCHER—At Dossau, Germany, on Dec. 7, Frau Fischer.

KERNELL—John Kernell, in Detroit, Mich., on Dec. 19, of acute nephritis; aged 48 years.

LEMAIN—At Pueblo, Col., on Dec. 10, Walter LeMain.

LICK—Carl Lick, in New York city, on Dec. 10.

MACKAY—Edward Mackay, at Bradford, Pa., on Nov. 30, of typhoid fever; aged 34 years.

MURRAY—William Murray, at Bradford, Pa., on Dec. 10, of typhoid fever; aged 22 years.

SPRADE—Charles Sprade, in New York city, on Dec. 7, of cancer.

WOOD—Harry Wood, in Chicago, on Dec. 5, of cancer; aged 56 years.

#### AMATEUR NOTES.

The Staten Island Comedy Opera Club has been reorganized.

The King of Sam was given by the members of the A. C. S. H. Sisterhood of Personal Service at the Waldorf-Astoria on Dec. 8.

The Idle Players, a successful Brooklyn ama-











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## BUSINESS THE COUNTRY OVER.

A READING of the reports—elsewhere—in THE MIRROR this week from correspondents from all points of the compass, on the prevailing state of affairs pertaining to the theatre, will repay managers, actors and the would-be owners of the theatre in the United States. There is food for reflection in these reports.

While the intelligence from New England and from Boston especially, which is one of the best theatrical cities in the world under normal conditions, show a shrinkage in theatrical patronage, and while New York and the Middle Eastern States do not appear in a much more favorable light, nor the Middle West, with Chicago as a centre—the Northwest, the Middle South and extreme South, and the Pacific Coast, from Oregon to Lower California, report favorable or splendid business for the proper attractions—plays properly produced, with good companies. Thus, the further West one goes the better condition in the theatre is found. This is partly due to the excellent wheat and corn crop, the gold and silver mining industries, and partly to the greater freedom of the theatre in that territory.

The South has had a fine cotton crop, and that always means good times. Colorado, owing to mining strikes, is not as mirth seeking as it will be later in the season. Canada reports good times, and many of the reports predict good business after the new year.

Many reasons are given for poor business where poor business prevails, the principal reason being "shrinkage of securities in Wall Street." But when every business is prosperous with the sole exception of the theatrical business, there must be some more cogent reason for the stagnation. Persons who have money do not stay away from the theatre without reason. Why have they shunned the theatre during the past two months?

If New York City be taken as a basis for judgment, it is safe to say that Wall Street is not altogether responsible for the stagnation in the theatre. Here, while scores of new plays have been produced this season, the number of such plays that have been even moderately successful may be counted on the fingers of one hand. There have been weeks during which many theatres

have been almost deserted, some of them with the most pretentious offerings. It would seem that the public has almost in a body determined to keep away from the theatres. The most reasonable explanation of the matter is that the public has lost faith in the general management of the theatre and distrusts almost everything new that is put forward. Those responsible for the present management of the theatre—or rather its mismanagement—have in the premises something to ponder over. It is evident that they have discredited themselves with the public, which is sick of superficial "shows" and nondescript offerings, and in resentment punishes the entire theatre for the shortcomings of the persons who assume to control the American stage. The only consolation to be drawn from the present state of affairs is this—that the incompetence of the so-called Syndicate to administer a great artistic institution is plainly revealed, and while the whole theatre suffers in consequence, the burden will fall heaviest on those who deserve to carry it.

## STAGE PLAYS AND "SKETCHES."

ON another page THE MIRROR publishes an interview by one of its London representatives with an English barrister on the subject of the controversy in that city between the Theatrical Managers' Association, representing the regular theatres, and the managers of music halls, in regard to the playing of "sketches" in the music halls, the managers of the regular theatres claiming—and their contention has been upheld by a London magistrate—that such representation of sketches in the music halls is contrary to the law as to stage plays and the place of their showing.

The so-called competition between the music halls and the regular theatres in London has long been discussed. The regular theatres in that metropolis have for some time complained of the loss of patronage that they have attributed to the music halls, where, aside from the usual mixed bills of vaudeville, little plays have been represented, as they are represented in New York and other cities. The London public appears to have patronized the music halls much more generously than it has patronized the regular theatres, as a rule, perhaps not so much because the music halls afford the better entertainment—although it is not to be questioned that popular taste seems to run toward the music hall style of amusement—as because the music halls offer greater liberty of conduct, most of them permitting smoking and encouraging other indulgence that their bars provide. Thus the managers of regular theatres, in self-defense, have instituted the proceedings against music halls, invoking a law that had not been rigidly enforced to prevent the halls from presenting "sketches," and therefore by so much decreasing the attractiveness of their rivals.

The controversy resulted in a test case, and action being brought against the proprietor of the Palace Theatre, who in court was fined for producing a sketch, the point being made that his license did not permit him to represent stage plays, and the decision being that a "sketch" really was a stage play. This decision has called attention to an Act of Parliament which, it is claimed, has been ignored. "There can be no doubt," says the barrister interviewed by the representative of THE MIRROR, "that if the Theatre Act of 1843, under which the recent proceedings were taken, is to be rigidly enforced, there is hardly a music hall proprietor in London who does not run the risk of prosecution and the danger of being mulcted in heavy penalties under the statute; and, further, every music hall artist who takes any part in a so-called 'sketch' that comes within the comprehensive term of 'stage play' is also liable under the act to a penalty of £10 for every day during which the performance takes place."

It appears that the London music halls operate under licenses from the London County Council—a body like our Board of Aldermen—for music and dancing only. On the other hand, the regular theatres have authority by letters patent, or the Lord Chamberlain's license, for stage plays. And it having been decided that a so-called "sketch," as it is known both in London and in this country, is nothing more nor less than a "stage play," its only technical difference from a regular stage play being that it occupies a shorter time and employs fewer persons, the seriousness of the matter to the music halls, that have depended upon the "sketch" to round out their performances, may easily be seen.

## WHEN DOCTORS DISAGREE.

Dr. Parkhurst, in his sermon last Sunday, denounced the forthcoming production of Parafal as "blasphemy." Dr. Hilla, in Plymouth Church, Brooklyn, on the same day, congratulated the public on its good fortune in having it done.

## THE ANNIVERSARY-CHRISTMAS MIRROR.

### The Very Best.

Manchester (N. H.) Union, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR, marking the twenty-fifth anniversary of that publication, is the very best number of that particular paper ever placed in the hands of the Stage Door man. The issue must have meant a tremendous amount of work in preparation. The result is artistic to a high degree—not only in the elegance of illustration, but in the style of literature. The stories are good, the reminiscences by the "boys and girls" of the stage like letters from home, and the entire combination is attractive in every possible way. But one thing is lacking—a few of the warm reminiscences of the dramatic editors, the legitimate chaps. The Christmas number of 1904 should see them represented, the country fellows as well as the city boys.

### "Consummation of All That Its Fine Career Deserves."

Pittsburgh Dispatch, Dec. 20.

The Christmas number of THE DRAMATIC MIRROR is at hand, and it is a work, pictorially, typographically and literarily, quite worthy of the publication which was the pioneer in the region of the Christmas number. There is a richness and a lack of the usual holiday gaudiness that pervades so many special editions that are commendable qualities. Its pictures of favorite stage folk in their homes and their dressing-rooms, pictures of children of the stage and pictures of everything about the theatre that the theatregoers like to know about are interesting. Altogether the holiday MIRROR is a consummation of all that its fine career deserves, and a fine expression of its Merry Christmas.

### Eclipsed All Former Efforts.

Buffalo Commercial, Dec. 19.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, published this week, marks also the twenty-fifth anniversary of that sterling publication, which so worthily plays the leading part in dramatic journalism. It is hardly necessary to say that the number is a beauty, and that THE MIRROR has eclipsed all former efforts in this direction. The number contains many admirable illustrations, and a great variety of entertaining matter, sketches, poems, historical articles, etc., of interest to the general reader, and the theatre patron, as well as those identified with the dramatic profession. Mr. Fiske is to be congratulated on this brilliant achievement.

### Well Worth Preservation.

New York Tribune, Dec. 16.

The twenty-fifth anniversary number of THE DRAMATIC MIRROR was issued yesterday, with a cover in colors by Hamilton King and many times the usual number of pages. The number contains numerous pictures and special articles of interest, many congratulatory letters from well-known actors and critics, and even a one-act play. The frontispiece is jolly, rather English and old fashioned, and the whole issue is well worth preservation by those interested in dramatic affairs.

### Full of Excellent Matter.

Pittsburgh Gazette, Dec. 20.

The Christmas number of THE DRAMATIC MIRROR is full of excellent and timely news concerning the theatre and its people, while its special features represent a very high class of contributions. THE MIRROR has had a useful career and to-day stands as a sort of dramatic knight errant, whose mission is to rescue the stage from what it imagines to be the curse of commercialism.

### It's a Beauty.

Philadelphia Inquirer, Dec. 20.

The Christmas MIRROR is out, and it's a beauty. Such a vast fund of interesting and entertaining matter of a faultless nature has rarely, if ever, been placed between two such artistic covers. It is a credit to Mr. Harrison Grey Fiske and his corps of writers, as well as to the players who so liberally contributed amusing and reminiscent articles.

### Personal Expressions.

The Rev. J. F. Milbank, D.D., Rector, of Monmouth, Ill., and formerly Archbishop of Georgia: "Though not 'the fowl of season' (Isabella, in Measure for Measure)—I, e., though rather late for Christmas congratulations—permit me to offer you mine on THE MIRROR's quarter of a century and its more than excellent Christmas number. I have read THE MIRROR, off and on, for many a year, and have watched your stand per ardua et tela hostium. Now that I have become a subscriber, I read THE MIRROR as I do my 'Mittels.' I have so many friends in the profession (my sister, Victoria Milbank, among the number in London), that I am able to follow them all up and their temporary habitats in 'Dates Ahead.'"

A. L. Parkes, Chicago: "Your superb twenty-fifth anniversary and Christmas MIRROR has arrived here, and is deservedly in great demand. I have been connected with the stage nearly fifty years in various capacities, and was for twenty years editor of the old Sunday 'Mercury,' so I am, I think, qualified to congratulate you. THE MIRROR is a professional medium of which every manager, actor and actress may be proud, because it is clean, new, reliable, and devoted to the best interests of the entire theatrical guild."

Rev. Thomas Henry Hill, Trinity Parish, St. Chrysostom's Chapel, Clergy Room: "I congratulate you on the silver anniversary of THE DRAMATIC MIRROR. When I took it up I could not put it down until I had gone through it from cover to cover. It is a wonderful publication, and reflects your good work for the stage and for our whole town most truly."

Owen Fawcett: "Let me congratulate you and the Christmas MIRROR. Like good wine, it improves with age. You will see I have been a good patron of THE MIRROR, for on the first page that you have printed a fac-simile of twenty-five years ago you will see my ad, and in the Christmas number you will also find it."

Ryan Walker: "Allow me to congratulate you on the splendid Christmas MIRROR. It appears to me as the most artistic and most readable of any Christmas publication this year. I believe in telling a fellow when he has turned out a good thing, so here's an encore."

Joe, Myra and Buster Keaton: "We have just purchased the Anniversary-Christmas MIRROR. It is beautiful, and such a lot for the money. Wish you a Merry Christmas."

William C. Richardson, Hanover Hotel, Philadelphia: "Congratulations on your Anniversary-Christmas MIRROR. It certainly is a crackerjack."

J. May Bennett: "The holiday MIRROR is certainly a success."

## GEORGE C. TYLER RETURNS.

George C. Tyler, of Liebler and Company, arrived from Europe on the Lucania last Saturday, after a three weeks' trip to London and Paris. While in London Mr. Tyler talked with Israel Zangwill, the author of *Merely Mary Ann*, and arranged for Eleanor Robson's appearance in that play in London next year. Mr. Tyler says that Mr. Zangwill is putting the finishing touches to his new play, *The Serio-Comic Governors*, in which David Frohman may star Cecelia Loftus next season. Madame Rejane will tour this country next season in *Zaza* and *The Marriage of Kitty*, under Mr. Tyler's management, and he has also contracted with Louis N. Parker for an English version of *L'Epreuve*, the *Gymnase*, Paris, success.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

L. B. P.: James O'Neill first appeared in Monte Cristo at Booth's Theatre, Feb. 12, 1883.

Reader, Chicago, Ill.: Katie Emmet appeared as a child with Joseph Jefferson.

Extra Milton, Pa.: THE MIRROR never has heard of that end man or his book.

Historian, Camden, Maine: Edwin Forrest died December, 1872.

V. C. D. Canastota, N. Y.: Augustus Thomas is the author of *On the Quiet*.

R. G. W. Chicago: Matt Brennan's address is the Hotel Vendome, Broadway, N. Y.

A. F. Lambert, Martinsburgh, W. Va.: Anna Held starred in *The French Maid*, 1898-1899. Charles A. Bigelow was in the cast.

Subscriber, Vermont: Your letter is too long to publish. Verbal contracts are of not much worth unless witnesses can be produced.

Fred F. S.: Amsterdam, N. Y.: Write to Barnum and Bailey, Bridgeport, Conn., or to Colonel Cody, Hoffman House, New York.

Howard W., New Haven, Conn.: Al Woods, 1358 Broadway, New York; Arthur J. Lamb, Hotel Normandie, New York; Edmund Day, in vaudeville. Address of other not known.

Knickerbocker: He may claim relationship with Russell Sage, but Mr. Sage has no nephew, and if he had he could not, in the very nature of things, be a young man, as Mr. Sage was born Aug. 4, 1816.

L. M., Boston: True, your letter of some months ago was ignored, as the present one ought to be. Full name and address are essential when writing to THE MIRROR for information.

D. M. C., Warsaw, N. Y.: Adele Ritchie has appeared in *The Chinese Honeymoon*, *A Runaway Girl*, *The Cadet Girl*, *Three Little Lambs*, *King's Carnival* and *Torador* during the period you specify.

N. M. L., Seattle, Wash.: As you do not wish to advertise for such a position, write frank letters to the ladies on nice paper in nice envelopes. Or, call on them when they are in your town. Don't say that you are above the position you seek.

Gaston N., Mobile, Ala.: When *We Were Twenty-one* is a translation or paraphrase by Thackeray, from Beranger, the Robert Burns of France. Nat C. Goodwin recited it in the first performance of the play of the same name at every performance.

Arthur Gray: It has never before been printed. It is, in full: Nathaniel Carl Goodwin. He is about forty-eight, was born in Boston, has been on the stage thirty years, and has not received less than \$500 a week in nearly that time.

Clara Bell: Adelaide Neilson played Pauline to Charles Coghlan's Claude in *The Lady of Lyons*, at the Fifth Avenue Theatre, about twenty-four years ago. Charles Coghlan did play Hamlet in the same theatre on one occasion for his benefit.

Randolph, Richmond, Va.: E. A. Sothern played Othello; W. J. Florence, Iago, and Lotta, Desdemona, at a matinee in the Academy of Music for the benefit of the Custer Monument Fund; and Clara Morris and McKee Rankin played Jane and Rochester, in *Jane Eyre*, at Wallack's for the same object.

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## THE USHER



Bids for the lease of the Grand Opera House, in New Orleans, were opened and acted upon by the directors of La Variété Association, the owners, last week. Martin Beck, of the Orpheum Circuit, secured the theatre and it will go into his hands next May, for a period of five years. He bid \$69,000 for that period and agreed to spend \$10,000 or more in renovating the building. His offer was accepted because it was the highest and the most satisfactory of the several received by the Association. Henry Greenwall, who has managed the theatre for a number of years, offered to purchase the property, but the Association did not desire to sell and his proposal was declined.

Mr. Beck, the new lessee, intends to restore the Grand Opera House to its old plane. For a number of years—or ever since the Theatrical Trust made it necessary for Mr. Greenwall to cease playing first-class attractions—it has been devoted to a stock company and has been successful. But the Variété Association wish the theatre to be conducted on a different basis, and Mr. Beck's policy meets with their approval. The Grand Opera House is the best situated theatre in New Orleans, and with the improvements that will be made in it it will be eminently suitable for the use of attractions such as were associated with its early history.

Mr. Beck will book the attractions of The Independent Booking Agency, and New Orleans will thereby have an opportunity to see a number of leading stars that have been barred from appearing in that city for some time past. In this connection it is interesting to announce that arrangements have been made whereby Independent theatres will be opened next season in the principal cities between Richmond and New Orleans on the Coast route, and between New Orleans, and Louisville. Attractions outside of the Trust will be in a position to book advantageously at least four weeks in Southern territory—something that has been impossible for seven or eight years.

The number of theatres that are open to independent attractions is increasing constantly. There will be a new first-class playhouse for them in the centre of St. Louis, ready in August. In New Haven, Worcester, Albany, Utica, Syracuse and Rochester the bars are to be let down. A year hence practically the entire country will be free.

James K. Hackett is rehearsing his company daily in a new play, by George H. Broadhurst, which he will produce when he resumes his tour on Christmas day. It is a romantic comedy, with a leading role similar to those in which Mr. Hackett's greatest successes have been won. He expects to play John Ermine also in the West, where—judging from its popularity in Chicago—it is likely to please the public.

The Theatrical Trust, which has its own troubles this season, continues to receive newspaper compliments from various sources.

From the *Utica Observer*: "The matter of extravagant prices for admission to the metropolitan theatres is becoming acute in New York. Poor audiences are reported as the rule in most of them. A story is told of one of the most popular actors in New York that he played to only \$35 on a recent evening. There is a growing revolt against the exactions of the Theatrical Trust. If the idea gets fully in possession of the minds of the theatre-going people of New York that they can compel a reduction of prices by staying away, the reduction will come. It will not be a conspiracy, but a consensus, that will bring the reform. The Theatrical Trust has held sway for a long time. But it cannot stand against the public when once that public is made resentful and compelled to declare itself."

From the *Madison, Wis., Democrat*: "One of the most exasperating of the modern combines is the Theatrical Trust—a combination of managers which makes or breaks actors at will, and which unfailingly retains a proportion of the profits entirely unjust to the stars whose genius causes the dollars to be nimble. The monopoly endeavors to control the first-class houses in all large American cities, and actors are thus forced to come under its autocratic direction or be content to appear in second rate places."

From the *New York Independent*: "The theatres are in the doldrums. With nearly half of the 'season' gone, managers, already counting enormous losses, are confronted with worse conditions than have been known in many years. While for seasons the the-

tres have enjoyed remarkable prosperity, the public now seems almost to have abandoned them en masse. This season, beginning as usual late in August, early showed poor patronage. Matters grew worse and worse, and November developed the most depressing state of affairs that the stage has known in a generation, all things considered. The most notable event of the season, the coming of Sir Henry Irving, in its results, perhaps, shows as plainly as anything could the amazing apathy of the public, if it can be called apathy. Perhaps mistrust is the better word to use. On all his former visits to this country Irving planned and profited by long visits in New York—two months or more each time. This year, under the direction of the Theatrical Syndicate, he was assigned to New York for three weeks, and was placed in a theatre he never had appeared in before. Here it may be suggested that the apathy or the mistrust of the public that has resulted in theatrical stagnation possibly relates to anything new put forward rather than to offerings of which the public has exact knowledge. The dominating influence in the theatre may have so abused the public that the strange condition that prevails might reasonably be attributed to popular resentment, which expresses itself by ignoring most offerings that are new. Irving's experience in New York would seem to indicate that."

Felix Isman, the well-known Philadelphia real estate man, is said to be backing Charles B. Dillingham in his numerous enterprises. It was rumored a few days ago that Mr.

prosperous than ever, having realized upon their great crops. Besides, it is getting to be realized that the troubles in Wall street have been the results of a "rich man's panic" and that the hard times talk has been more of a scare than a reality; more of a sentiment than a fact.

The trouble in New York city seems to be that the public has grown disgusted with the sour or frivolous character of most of the theatrical offerings and it is withholding its patronage by design rather than from any necessity for practicing economy.

## COMMITTED SUICIDE.

Mr. and Mrs. Joseph Cawthorne (Mrs. Cawthorne is Queenie Vassar) have an apartment on Forty-fourth Street. Miss Vassar had until last Sunday a hideous and valuable bull terrier with sad eyes, a white face and a bad name. On his collar was engraved "I am Queenie Vassar's dog 'Tough.'" "Tough" had been at Asbury Park all summer, and when he was brought to town he drooped. It was believed that he was pining for exercise on the board walk. Anyway, last Sunday, when the chambermaid went into the Cawthorne's apartment where "Tough" was alone, the dog dashed past her and ran up the flight of stairs that led to the door opening upon the roof. Several tenants who were up there looking each other, saw a small, round body scud past like a dirty sailboat in a brisk wind, saw it plunge over the edge of the roof, and the next moment heard a sickening thud on the stones of the court seven stories below. That was the end of "Tough." Every one believes he committed suicide.

## CHALLIS WINTER.

Challis Winter was one of the pretty girls in the original *Florodora* production, after which she was engaged by Richard Mansfield for a part in *Monsieur Beaucaire*. She was with him two seasons, playing such parts as Mrs. Lanyon, in



CHALLIS WINTER.

Isman had still further increased his holdings by purchasing from Florenz Zeigfeld an interest in the tour of Anna Held.

The question of what to wear at the Parsifal premiere at the Metropolitan has set society in a flutter, and consequently there is doubt and perplexity in many a feminine breast. But a more serious matter is the belief that the interval of one hour and three quarters between the first and second parts of the representation will cause a break in the continuity and interest of the performance. The sale for the five Parsifal performances has been enormous. Except from the speculators, there are now none to be had for any of these. It is hoped that through the medium of this production, which has been rehearsed and prepared with great care, the comparative failure of the opera season thus far will be redeemed.

The outlook for the dramatic season after the holidays is improved, in the judgment of conservative managers, although it is a question whether a general betterment can be reasonably expected in this city.

Business men look for a considerable revival of trade; financial men say that while no "boom" is due, there is likely to be a stronger and more active stock market early in the new year; an easier money market is predicted; our exports have been unprecedentedly heavy; the West and South are more

Jekyll and Hyde; Madame de Luce, in *A Parisian Romance*, and a French character part in *Beau Brummel*. Miss Winter is as clever as she is pretty, and a cultivated young woman.

## AT THE LEAGUE.

Professor Barakatullah Maulavi, a native of Central India and a lecturer of considerable note, talked to the members of the Professional Woman's League yesterday afternoon on "Women in India." Madame Lotta Harkness presided gracefully. Sarah Cogswell sang "Io Son Titania" effectively. A duet by Madame Harkness and Miss Cogswell was enthusiastically received. "Aunt Louisa" acted as auctioneer at the closing sale at the P. W. L. bazaar on Saturday night, the crowd standing around listening to her rapid fire of funny sayings. "Aunt Louisa" could give a number of the professional auctioneers points. She is a thoroughly competent saleswoman and sold everything off to good advantage.

## PATTI'S TOUR SHORTENED.

Patti's farewell tour has been curtailed from sixty to forty concerts. Charging \$5 a ticket is now known to have been a mistake, as a fortune could have been realized in sixty towns at \$2 a seat.

## VIOLET ALLEN'S NEW PLAY.

Violet Allen is delighted with the new play that Marion Crawford has about finished for her. It is, Mr. Crawford says, a play of modern times. The heroine is a *Glory Quail* part. Mr. Crawford will sail for Italy in January.

## DOES YOUR HEAD ACHE?

Orangeine Powders quickly dispel the cause, strengthen and permanently benefit the system.

## PERSONAL.



Photo: Strong, N. Y.

DUNBLANE.—Nora Dunblane has won praise from the press in the large cities for her performances as Ruth in *The Worst Woman in London*. The company is playing at the Grand Opera House, Brooklyn, this week.

FAWCETT.—Owen Fawcett is in the Moses Taylor Hospital, Scranton, Pa. He writes that his condition is not serious.

FLEURY.—Fernando Fleury, the old actor and vaudeville performer, is lying at the point of death in the Actors' Fund Home, Staten Island.

CODY.—Colonel William F. Cody arrived at the Hoffman House, New York, from Wyoming recently. He will sail for Europe April 1 to reopen the Buffalo Bill Show.

HERBERT.—Victor Herbert intends to have a Victor Herbert Orchestra in New York when he leaves Pittsburg in the near future.

TEMPLETON.—Fay Templeton received an advanced Christmas present from the Shubert Brothers last week in the shape of a horse, with a coupe attachment.

GILBERT.—Grandma is said to be the title of the play chosen for Mrs. G. H. Gilbert's farewell tour next season.

CODY.—Colonel W. F. Cody lost one of his long ringlets last Tuesday night behind the scenes of the Victoria Theatre, when Eva Tanguay, of *The Office Boy* cast, cut it off while he was talking to Frank Daniels.

ANDERSON.—Mary Anderson (Mrs. de Navarro) will appear in London Dec. 30, and give an entertainment for the 4,000 children of the Whitechapel district. Miss Anderson will sing.

WALLACE.—General Lew Wallace is at the Holland House, where specialists are treating a growth in his nose from which he has suffered for years.

CORBIN.—John Corbin, the scholarly dramatic critic of the *New York Times*, lectured last Thursday morning at the League for Political Education, on "The Theatre and State," to a cultivated and appreciative audience.

TREE.—H. Beerbohm Tree has issued a very artistic souvenir of his production of *King Richard II* at His Majesty's Theatre, London. The souvenir is in the form of an antique scroll, upon one side of which is a colored print showing in a pageant the principal characters in the play, and upon the other side, in illuminated text, is a description of the play and a history of its stage presentations. The scroll is fixed with a fac-simile of the seal of Richard II.

ROSENFELD.—Sydney Rosenfeld has resigned as secretary of the National Art Theatre Society, his duties in his new stock theatre venture absorbing all his attention.

BISHOP.—Kenyon Bishop, who was called to Dayton, O., a fortnight ago by the death of her mother, has gone to Albuquerque, N. M., to spend six weeks with her brother.

TREE.—Beerbohm Tree met and was entertained by George Fuller Golden, in London, the other night, to his great pleasure.

OWEN.—William Owen has fully recovered from his recent illness and has rejoined his company. During his absence his understudy, Harry L. Hays, has been filling his place.

LEE.—Annie Lee, whose real name is Emily Krakowizer—she is a daughter of E. W. Krakowizer, the well-known Western newspaper man—has an interesting article on her experiences as a novice in getting on the stage and during her first season as a member of the Rehan-Skinner company in the *Chicago Record-Herald* of Dec. 13.

ROSTAND.—Edmond Rostand has almost completed a play for Coquelin, which is promised at the Gaiety about Feb. 1. Title and nature of play are secrets.

KESSLER.—David Kessler, the Jewish actor who has long been popular at the Thalia Theatre, will, it is reported, appear in *Virginus* and *The Kreutzer Sonata*, in English, at an uptown theatre next Spring.

PATTI.—Madame Patti will clear nearly half a million dollars on her tour—enough to keep her to an evergreen old age.



## TELEGRAPHIC NEWS

## CHICAGO.

The Pit is the Hit of the Town—Business Improves—Notes and Gossip.

(Special to The Mirror.)

CHICAGO, Dec. 21.

Christmas week finds Chicago better supplied than usual with an enticing variety of attractions. The new production of the week is at the La Salle where The Defender revised as The Belle of Newport is on in place of The Isle of Spices, and the other new bills downtown are Viola Allen, in Twelfth Night, at the Grand; Jerome Sykes, in The Billionaire, at the Illinois, and Nat Willis, in A Son of Rest, at the Great Northern. At the other theatres this week: Studebaker, Yankee Consul, with Raymond Hitchcock (second week); Powers, The Man from Blankley, with Charles Hawtrey (third week); Garlick, The Pit, with Wilton Lackaye (second week); Iroquois, Mr. Blanche (fourth week); McVicker's, Florodora (three and closing week); Bush Temple, stock in La Belle Ruse; Thirty-first Street, Elliott Stock in Quo Vadis; People's, May Homers Stock in The Ensign; Marlowe, The Limited Mail; Columbus, in The Palace of the King; Alhambra, McVicker's Row of Flats; New American, stock in Fable Roman; Criterion, The White Slave; Hopkins, A Desperate Chance; Biltmore, The Man Who Dared; Clackson's, King Solomon; Academy, Only a Shop Girl; Cleveland's, stock in Winchester.

The Bostonians in Robin Hood, and The Serenade follows Florodora for two weeks at McVicker's.

Rehearsals are well under way for Ivan the Terrible at the Bush Temple next week.

The attempt to form the Koli-Koli Vaudeville Alliance seems to have failed, and theatres will probably not be secured as intended in Cleveland, Pittsburgh, Buffalo, and other cities. Mr. Kohl has returned home, and with him the hopes for a colossal circuit seem to be resting quietly in Chicago.

D. H. Hunt, formerly manager of the Pike, Cincinnati, who has been living here recently, and has been without a theatre since the Pike burned, has gone to Cincinnati with a Chicagoan to look over the situation.

"The Pit's a Hit," say advertisements that are seen by the thousand in all parts of the city, not to mention in particular such devices as "The Pit's a Hit" buttons. The critics of the press are not quite so sure about Chicago's own dramatic novelty, and some of them think they see in it ungracious reflections on the managers of Chicago people—a tincture of some of that ridicule of the "effete East" now and then emitted about this city. Of course, the Chicago lion could not be expected to look pleasant while its fur is being rubbed the wrong way, and certain digs are being given, but that does not seem to be the case at all, judging from the crowds at the Garrick. With them, at least, on two nights when I was at the Garrick last week The Pit most certainly was a hit, for the applause was great, frequent and enthusiastic. Friday night Wilton Lackaye, the star of the cast, was called before the curtain after the pit scene half a dozen times, and the number would have been increased to a dozen if he had not made a speech—a witty and successful little venture in spite of his being out of breath and in ragged from his fierce fight with the howling mob which he led millions in the pit. I couldn't see or hear that anybody in the audience was offended by anything in the play. On the contrary, there was everywhere the closest attention and heartiest evidence of being thoroughly well entertained. Women leaned forward to catch every note of the organ music in the scene of the private room of the residence of Jadwin, the millionaire speculator of the Board of Trade, where Mrs. Jadwin is being lured from her husband who neglects her for "wheat." The pit scene, which shows the Board of Trade spectators' gallery back, fills the stage to the curtain line with a howling, jostling, clothes-tearing mob. Jadwin's great wheat corner is being broken and his ruin written, amid the signs of prolonged excitement and strain on his face. He is a bull, and the curtain goes down on the wild scene as he tries to use his fists on the victorious bear leader. Something of the strength of thinking that placed Frank Norris in prominence as a novelist remains in the play, making it with a warning as well as an entertainment, and the moral tone of The Pit is above reproach. Most of its love scenes, which are numerous, are true and fine, and Lackaye is highly admirable both as the speculator and as the fond husband in the arms of his lonesome wife. As Mrs. Jadwin Jane Oaker is most natural and convincing, and these two excellent actors should have especial credit for overcoming the effect of considerable roughness in the construction of the play, and such questionable comedy, at least as acted, as the outdoor Romeo and Juliet rehearsal. As put on there, The Pit has about sixty persons in the cast, including besides Mr. Lackaye and Miss Oaker, Florence Smyth, who gives a good performance of Mrs. Jadwin's young sister, William Hazeltine, Brandon Hurst, Griffith Evans, Douglas Fairbanks, Ed. Raiston, J. C. Cliney Mathews, Kenneth Davenport, Charles Kenyon, Max Freeman, Franklin Roberts, Hale Hamilton, Bowman Raiston, Joseph W. Wilkes, Richard Webster, John Agnew, Elmer Mercer, Harry Saxe, Agnes Pindley, Maude Wilson, Vera Zelene, Margaret Kenmare, Adeline Dunlap, Mrs. Powhattan Gordon, Mabel Findlay, and Amber Lawford. The grand opera singers of the first act (last night of grand opera season at the Auditorium) are Doris Goodwin, soprano; Agnes Evans, contralto; Henry Gounod, tenor; James Emerson, bass.

Florodora has stemmed the adverse tide of Christmas shopping week with remarkable success at McVicker's. Adelaide Manola, bright, winsome, unbacked, has never failed to please since she joined the company here, and the blithe and airy dancing of Lillian Spencer wins her many encores. Phil Ryley fills his role full of fun that gets rounds of applause, and Joseph Phillips stands forth in prominence as a singer who can sing. The performances, on the whole, are regarded as creditable and worthy.

Nat Goodwin is coming anyway. The Midsummer Night's Dream time at Powers in February, three weeks, will be filled out by him with My Wife's Husband.

E. Ankenmiller, who has been coming here since 1879, was in town ahead of Nat Willis in A Son of Rest, which is at the Great Northern this week. Mr. Ankenmiller went East from here to rejoin Nat Goodwin at Pittsburgh as business manager and advance representative.

Manager Milward Adams of The Auditorium says the season at the Auditorium has been the largest in point of attendance in its history. Sousa, Sembrich, Melba, Nordica, Patti and Thomas—all have had great audiences, with two weeks of large business for Quincy Adams Sawyer and full houses for Jeff De Angelis' two weeks. The Metropolitan Grand Opera season will begin March 12.

Viola Allen's two weeks in Twelfth Night bid fair to close the year with large audiences at the Grand. Miss Allen, who was not here last season because The Eternal City did not come West, is greatly admired in Chicago. F. J. Wiltach was in town ahead of Miss Allen.

At the Studebaker The Yankee Consul, with the valuable assistance of Raymond Hitchcock, quickly became a favorite in Chicago. The attendance bids fair to make a very favorable showing even in comparison with the continuous crush of the Prince of Pilsen. The production, as a child of American talent in the field of music and drama, reminds one of a fortunate mediocre offering. Its good luck consisting in falling into the hands of a rich uncle, whose liberality sets the child before the world under such brilliant circumstances that it becomes interesting. Mr. Savage has yanked the Yankee Consul from dullness to delightfulness with an excellent cast, beautiful chorus and sumptuous investiture. Mr. Hitchcock undoubtedly is tickling the great majority of each audience almost

if not quite as thoroughly as in King Dodo. Numerous remarks and applause indicate that. The beauty and grace of Flora Zabelle tend to perfect many a stage picture with a bewildering array of fair young women in the background. The fine voice and good looks of Harry Fairleigh as the lieutenant commander, exert a magic influence to keep the people interested, and Joseph Kane's sizzling German dialect and comedy as Herr Gebular are at least among the minor hits of the entertainment. Eva Davenport is so good as Donna Teresa that the audiences feel she ought to have more to do, and she gets unmistakable evidence of their admiration in numerous encores. Her comedy is of the same high, excellent sort as Hitchcock's, and she seems able to use her face for a laugh just about as well as the star. Such pretty girls as Sally McNeil and Rose Botti are extremely satisfying to the Studebaker patrons apparently. William Danforth's Don Rafael is too light and funny even for a comedy South American governor, though the part is evidently indicated even in the author's Parker Combs play, and even Davenport. The music is regarded here as catchy in some details, reminiscent in others, and only acceptable as a whole. The songs that make the hits are Hitchcock's "Aint It Funny What a Few Hours Make?" and "In Days of Old," and Miss Zabelle's "My San Domingo Maid," and a trio, "We Were Taken to Walk Demurely," by Misses Zabelle and Botti and Eva Davenport.

All who saw Otis Skinner's Shylock at the Illinois last week had, and knew the actor had, a most distinct picture of this famous Jew of Venice in his mind. Aided by Mr. Skinner's rare and finished impersonation, and by the beautiful sufficiency of the Augustin Daly scenery, one could see, apparently to the life, the money-lender moving about in ancient Venice. Seldom, if ever, has the most pleasurable power of acting and the drama to carry one back through the centuries to some old civilization been so admirably exemplified. The Skinner Shylock is a younger man than usual, and he wears the red cross on his sleeve. As Portia Miss Behan pleased in the comedy scenes, especially the first, but was less interesting in the trial scene. George Clark's Antonio was a fine characterization, which might be considered an excellence have the Gentle Will himself, and Walter Hale was mainly and convincingly as Bassanio.

James Lackaye, as Simon Peter in York State Folks at the Great Northern, for one week, was a rival attraction to his brother, Wilton Lackaye, who opened here simultaneously in The Pit at the Garrick. This brother incident was developed to a finish by the press agents until you could hear girls and boys on street cars talking one another that Wilton was a brother of Jim. Ray Royce and George Cooper, in York State Folks, was the same thorough and honest counterfeits of a rare old Yankee soul; and, in fact, Fred Wright's company was excellent in all important parts.

The Belle of Newport, as Allen Lowe calls his Defender revised, was produced at the La Salle to-night, following The Isle of Spices, which ran 143 performances at the same theatre, and then, having been sold to Fred Whitney, was withdrawn and put on at the Garrick last week. The Belle of Newport is by Charles F. Dennis, with some special numbers by Ben Jerome, while the dances and ensembles are the inventions of Gus Solika. According to the formal announcement F. C. Whitney has secured all the rights of The Belle of Newport for reproduction. The La Salle Stock musical comedy organization remains about the same for the new piece. Dave Lewis will be Sam, the comic of the London music hall. C. Marlowe will have a more important role as Sir Tom Teaton (not Sir Tom Lipton, tea dealer); Denman Maley will be Pinky Winkerton. Harry Scott is cast as Leslie Ames, of the Daily News, which sounds like Amy Leslie, critic of the Daily News. Bentley More, of the Herald, played by George R. Stevens, does not sound so much like James O'Donnell, critic of the Record-Herald, as Bentley Homan is as Nellie Canova, queen of the ring; Florence Holbrook as Millie Canova, Nettee Black as Mrs. Every Chase, Maud Francis as Winsome, Maud Solika as Caprice, and Josie Sylvester as Hilda Shipton. Others in the cast are Cecile Lane, Joseph Allen, F. C. Witter, Harry Leonard, Ledyard Pope, Florence Sylvester, June Lowell, Celia Sylvester, Carrie Selis, Dotie Baker, Gertrude Leonard, Elsie Burslein, and Mollie Mack. Maud Alice Kelley, as Mrs. Jack Orchard, will be the "belle of Newport," surrounded by society buds. The new songs are "Rosie Shay," a companion to "Peggy Brady," "Where the Gambler Meets the Sea," and "The Bad Sand Man." All the other musical numbers are the same as in The Defender.

Critics' adverse reports of the condition of Patti's voice did not interfere with the curiosity to see the diva, and both the afternoon and evening concerts were attended by several thousand people, filling the Auditorium. A blizzard had the city in its grip the day of her matinee. She sang Handel's "Angela Ever Bright and Fair," "The Last Rose of Summer," "Home, Sweet Home," "Within a Mile of Edinboro," Schubert's "Serenade," and "The Last Farewell," by Charles K. Harris. The audience seemed to enjoy them all. Mr. Harris' composition was apparently better suited to the great diva's present vocal condition than anything else she sang. Mr. Harris was present.

The theatre managers of Chicago and J. Buckley, of the Skinner-Rehan company will give a testimonial matinee Dec. 29 at the Garrick for the benefit of the Chicago Musical College School of Acting, of which Hart Conway is director, gave G. W. Godfrey's Parvenu, in three acts, Saturday.

Fred Whitney has engaged Florence Hayward as prima donna of his Isle of Spices company; also Leslie Leigh, Mrs. Bloodgood, Bert Taverly, Toby Lyons, Ben Grinnell, M. E. Bourke, and H. Spencer. James Francis is directing the production. Paul Schindler will be the conductor. Mr. Whitney says there will be a chorus of sixty, and that it will be a \$30,000 production.

William Jossey, who has for a long time been a popular member of the Elliott stock at the Thirty-first Street Theatre, has been promoted to be leading man, Robert Milton, until recently assistant stage director of the Thirty-first Street, has been promoted to stage director, a position he first held at the Pike, in Cincinnati, and Paula Edwards, who has been doing excellently in small parts in the Elliott Stock, has been advanced to second woman. James J. Walls has joined the company.

Marie Day, who joined the New American Stock last Fall, has closed with it and gone East.

Fred Wildman has signed Katherine Browne, Alice Willard and Fred Fairbanks with Kilmpp's On the Bridge at Midnight; Francis Grandon and Nelson Compton with An Orphan's Prayer; R. E. Johnston, John Kiefer, Marie Wilson Day, Alice Johnston and Grace Diamond with Dick Ferris; Lillian Mae Crawford and Francis Ellis with Cleveland's stock; Wilson Reynolds with Child Slaves of New York; Louis Leavitt with

The Stain of Guilt; Louis J. Russell and Ursula March with Harvin and Garen's new production, The Desperat; Lord Harrington; F. H. Harms with Queen of the Highway; and Norman Travis with To Die at Dawn. Harry Forrest has returned from San Antonio, where he played a stock engagement. W. A. Cleveland will offer East Lynne at five to fifty cents at the Cleveland next week.

Adelaide Thurston and her company will play Polly Primrose at the Grand Opera House for one night, Sunday, Jan. 3. The play is by Paul Whistack, of Mr. Mansfield's staff, and the Chicago production, with Viola Allen due soon, brings the three brothers Whistack together here in Chicago: Jackson managing Miss Thurston, Frank in advance of Miss Allen, and Paul with Mansfield.

Franklin F. French's play, Du Barry, was played at the Bush Temple last week, and Grace Reals received praise for her performance of the title-role.

OTIS L. COLBURN.

## BOSTON.

A Dull Week at the Hub—Christmas Celebrations—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Dec. 21.

'Tis the Monday before Christmas, and all through the city not a theatre is stirring, not even a deadhead. Business has been pretty bad in many respects for three or four of the houses during the past week, but things are looking a bit more hopeful for the near future. The closing of the Columbia on account of Irene Bentley's sickness and the narrow escape of the Majestic from the same fate by the burning of Superba were simply other features of ante-Christmas bad luck.

After its enforced vacation of a couple of weeks the Columbia reopened its doors to-night with Charles E. Evans and Charles H. Hopper in There and Back, with a specially featured engagement of Vesta Tilley in her male impersonations, which attracted more attention than all the rest of the performance. Her songs were bright, and she gave them with that art in which she is without a rival.

There was a narrow escape from having no attraction at the Majestic this week, for Hanson's Superba, which had been booked for the Christmas attraction, had all its scenery destroyed by fire at North Adams, and Superba without scenery is out of the question. Boston is a city of bad luck for this pantomime, for it was here that its last fire took place when the old Globe went up in smoke. By the quickest sort of work when we were twenty-one was secured with William Morris at the head of the cast as the attraction. Boston has almost become very familiar with the comedy, from two engagements of Nat C. Goodwin and Maxine Elliott.

The Bowdoin Square makes a decided change in the style of its attraction for Christmas week, and gives a gorgeous pantomime like those in England. Jay Hunt, the general director of the house, is largely responsible for the production. The business and the day between the cross to his versatility. It was a remarkable thing for the company, which has been almost exclusively identified with thrilling melodrama, to make the jump to frivolity of extravaganzas, but Charlotte Hunt, Willard Blackmore, Eugene Du Bois, Carl Fey, Lawrence Merter, and all the others did admirably. Just before the transformation there was a regular harlequinade, with Charles Ravel as the Pizarro.

The Wizard of Oz still continues to pack the Boston to the door at every entertainment, and the cash receipts have been greater than—but then it would be unkind to make comparisons. Suffice it to say that the extravaganza, with Montgomery and Stone and all the other favorites, has made fully the success that was expected of it, and that the last fortnight has opened with no diminution of prosperity.

E. H. Sothern has no reason to complain of his business at the Hollis, for he has kept up to the mark which he established in If I Were King, and has had splendid business all the week, even if it was the worst in the year. Boston has not raised a dissenting word to The Proud Prince, and playgoers find nothing but admiration for the second act, and the day between the cross and sword. Mr. Sothern is splendid in his double impersonation, and Cecilia Loftus and Mary Hall share the honors with him.

Blanche Bates and The Darling of the Gods now enter upon their farewell fortnight at the Tremont, and the announcement of the limit of the engagement ought to bring an increase in the business, which has fallen off a little in the holiday dullness. There is no falling off in the admiration for the superb stage management of David Belasco, or for the excellent acting of Miss Bates, who has far surpassed her work here in earlier productions.

Richard Carle is really "the whole show" in The Tenderfoot, at the Colonial. Although there are some excellent singers in the cast, the real magnet is the long and angular comedian who wrote the comic opera and then appeared as the star. He is more amusing than ever and is vastly funnier than he was in The Storks, which had a longer run here a year ago. This is the last week of the engagement.

This is also the last week of My Lady Molly, at the Park, finishing a run of a month. Andrew Mack is still featured as the leading attraction, but his starring tour in The Boy starts at Salem, 25, and so he will drop out later in the week to be replaced by Richard F. Carroll. Ethel Levey has left to return to vaudeville, and Amy Lester takes her place here, but Vesta Tilley, who has been watching the performances here during the past week, will play Molly in New York. Adele Ritchie will be the new Alice, while Alice Judson, who now plays the part, will appear as Hester.

An English Dandy is in its fourth week at the Globe, and business still continues excellent for this jolly musical attraction. Christie MacDonald and Charles A. Bigelow are now alone featured as the heads of the attraction, for John C. Rice has dropped out from the organization, while his place is taken by Harry Saxe. The two impersonations are decidedly different in nature, but the newcomer is a wonderfully funny bit. Janet Melville has also retired from the company and is replaced by Kittle Baldwin.

For the Christmas attraction at the Castle Square the stock company makes a return to the rural drama and plays The Dairy Farm, with the full strength of the company. An added engagement for this play is Kate Ryan, who was one of the prime favorites in the old stock company at the Boston Museum, and who always has a rousing reception when she returns to the stage. The Last Appeal will be the attraction next week.

Rachel Goldstein had a rousing opening at the Grand Opera House this evening, with Louise Beaton as the star. The sensational scenes built about life in the slums of the East Side of New York proved effective.

The Funny Mr. Dooley, with Paul E. Quinn and Charles H. Smith as joint stars, was the attraction at Boston Music Hall to-night.

Annie Blanche, the tiny Taggs of The County Fair, is now A Little Outcast and opened to a good audience at the Hub.

William Faversham has settled the uncertainty of his coming engagement at the Park, by announcing an entirely new production for his second week. At first it was scheduled that he would play Miss Elizabeth's Prisoner. Then the hit of the revival of Lord and Lady Algy in New York made a change, and that was announced, but the final settlement is that he will do Algy for one week and then will present for the first time on any stage Richard Brinsley Sheridan, a comedy in four acts by Gladys Unger.

Isabelle Fletcher has been receiving many words of warmest praise for the success which she made in The Unforeseen, when she took Margaret Anglin's old part at the very shortest notice and acquitted herself with brilliancy. She had only a few hours for study and only one complete rehearsal, but she did admirably and again showed what a valuable member she is of the Castle Square forces.

The Dudley Street Opera House is reopened for

dramatic performances this week with East Lynne given at popular prices. Marie Yorks leads the cast.

The Children's Theatre is remaining closed until after the holiday.

Frank Robie, advertising manager of the Globe, has been appointed assistant business-manager of that house.

Ethel Johnson is back in the cast of The Tenderfoot after a serious illness.

Truss & James, who is at the Hub this week with Annie Blanche in A Little Outcast, was formerly leading man with the stock company at the Bowdoin Square.

John Sainpols was given a dinner by a number of his friends from the Press Club last week after which they went to the Castle Square and saw his play, Jacob McCloskey in The Orchard. Richard Carle fell during a performance of The Tenderfoot last week and broke the big toe of his left foot, but the accident was not permitted to stop his work, and he did not lose a performance, although suffering great pain.

Victor Mapes, manager of the Globe, was in New York the greater part of last week.

Fay Davis will be back in Boston for still another engagement, for Whitewashing Julia will be brought to the Park almost immediately after the close of its run at the Metropolitan.

John Craig's personal popularity as leading man at the Castle Square has been again shown by the manner in which his friends among the regular patrons of that theatre have been flocking to Keith's to see him in vaudeville. They have been getting up a petition to urge his return to his former position.

Horace Lewis, who has been visiting in this city since the close of his starring tour in The Middleman, will play a special engagement in New York at the Murray Hill in his own version of Monte Cristo.

Isotta Jewel, who was the leading woman with Near the Throne, was promptly engaged upon the close of that production to take the same position in Paul Revere. She was able to make a flying trip to Boston between the closing of one engagement and the opening of the other.

It is rumored among the possibilities that the two Everyman companies may be united for the remainder of the season, beginning during the Boston engagement at Chickering Hall. Several Shakespearean productions are under consideration by Ben Greut.

E. H. Sothern will make The Proud Prince to London at the end of this season. He owns the English rights, and his contracts for his tour with Julian Marlowe will limit him to Shakespeare after the present season.

JAY BUNTON.

## PHILADELPHIA.

Harriet's Honeymoon Produced—Change at the Columbia—Girard Theatre to be Rebuilt.

(Special to The Mirror.)

PHILADELPHIA, Dec. 21.

Stagnation continues in the amusement line. After the New Year better offerings are booked, which looks encouraging, but thus far the season has been a dire failure.

Mary Manning gave her first performance on any stage of Leo Ditrichstein's latest comedy, Harriet's Honeymoon, at the Garrick Theatre, Dec. 18. The play and star were favorably received. The cast:

Harriet Baird	Mary Manning
Elliot Carleton Baird	Arthur Byron
Prince Alfred Erwin	Henry Kolker
Duncan Cutting	Hall McAllister
Rock, Police Inspector	Thomas A. Wise
Fleck, his assistant	Henry J. Hatfield
Schuter	Louis Massen
Ferdinand	Edward See
Anton	Allen Anderson
Piccolo	Katherine Keyes
Lieutenant von Bera	David Proctor
Santleben	Adolf Jackson
Schenburg	Henry Fielding
Abrahamovich	Jack Halloway
Lefcovitch	Sidney Waldron
Mrs. Muller	Isabel Waldron
Thaemela, her daughter	Katherine Hyland
Miss Hurlie	Kate Lester
Miss Knoll	Lillie Hall
Miss Della May, reporter	Ann Archer
Baroness von Rabenstein	Louise Hollister

Mrs. Manning, by her charming personality and meritorious performance, achieved a genuine success, the character being particularly well suited to her. The various other roles were ably played by a strong, efficient company. This is Miss Manning's second and final week. A Japanese Nightingale, Dec. 28, for two weeks; Richard Mansfield, Jan. 11.

The Carrie Radcliffe Stock company, at the Columbia Theatre, closed its season very suddenly about ten days ago, and the company disbanded. Selwyn and Company, the New York play brokers and producers, have taken a lease of the house for a term of years and will rename it the New Columbia, improve the interior, and open it as a combination house New Year's week with The Wayward Son.

The Empire Theatre is also closed. Although no announcement is as yet made, it will likely open under new management on Dec. 28 for three nights and a matinee with On the Stroke of Twelve.

Francis Wilson is billed at the Chestnut Street Theatre in Ermine, opening to-night for a three weeks' stay. Prince of Pilsen Jan. 11.

Annie Russell continues at the Broad Street Theatre with Mice and Men for the coming week. Maxine Elliott in Her Own Way, Jan. 4. Blanche Bates in The Darling of the Gods, Jan. 18.

Nat C. Goodwin is in his second and final week at the Chestnut Street Opera House in My Wife's Husband. Ben Hur follows, Dec. 28. Forbes Robertson in The Light that Failed, Jan. 11.

Chauncey Olcott inaugurated his ninth annual Christmas and New Year's engagement at the Walnut Street Theatre this evening with his new play, entitled Terence, in which he introduces a number of new Celtic ballads. It is of the usual order that pleases his many followers, well staged and fair cast. Herbert Keley and Effie Shubone in Sherlock Holmes will likely follow.

Rube Waddell, the base-ball star, who was with The Stain of Guilt company last week at the Auditorium, is no longer connected with the organization.

Holy Tolly, with the same excellent company and first-class production that played the Grand Opera House, week of Dec. 7, is the attraction this week at the Auditorium, with good prospects. George Evans in The Good Old Summer Time, Dec. 28; Buster Brown, Jan. 4.

Low Dockstader's Minstrels furnishes the holiday card this week at the Grand Opera House. The Show Girl, Dec. 28; Eugene Blair in Zaza, Jan. 4; The Good Old Summer Time, 11; Under Southern Skies, 18.

No Wedding Bells for Her is the Christmas attraction at the Park Theatre. Florence Blinley in A Midnight Marriage, week of Dec. 28, and Al. H. Wilson in The Prince of Tatters to follow, Jan. 4.

The National Theatre has a big card this week in The Ninety and Nine, with Frederick Harley and Marion Ballou heading the cast. A Desperate Chance, Dec. 25, with daily matinees.

The Price of Honor is the bill for the week at the Star Theatre. It is full of new sensations, meeting with public approbation. A Fight for Millions, Dec. 28.

Trinity Chimes is the attraction this week at the Kensington Theatre, with fair prospects.

Mamie Fleming in Yankee Boss, Dec. 28.

A Working Girl's Wrong, that did service last week at the National Theatre, has been transferred up town to the People's Theatre for the Christmas attraction. Alphonse and Gaston, Dec. 28.

Up to date the insurance on the Girard Avenue Theatre, that was destroyed Oct. 28, has not been adjusted. Plans for rebuilding on virtually the same lines, of fireproof construction, have been presented to the Bureau of Building Inspectors, and will be completed by July, 1904.

Forepaugh's Theatre Stock Company has a new insurance, Ada Zell, who is a very pretty and a welcome addition to the organization. The offering this week is Resurrection, strongly re-



dered with picturesque scenic surroundings. Business always good. A Great Temptation, Dec. 28.

The Buffalo Mystery, by Lawrence Russell, is the attraction for week at the Standard Theatre, and is well rendered by the Darcy and Spack Stock organization. A Daughter of the South, Dec. 28.

The German Stock Company at the Arch Street Theatre appear this week in Goetz von Berlichingen, Dr. Faust's Night Cap, Honest Toil, and Trumpeter of Sackingen. For New Year's week the first American representation of The Blind Passenger.

George W. Metzel, treasurer at the Grand Avenue Theatre for many years, is now treasurer at the Grand Opera House.

Dumont's Minstrels at the Eleventh Street Opera House present their new holiday bill, Billy Bounce and the Holiday Peddlers, Moonlight in Panama, and a grand Christmas tree for their children patrons.

Bozack's Animal Show at the Palace Exchange is booming into prominence. Ora Cecil, with her trained leopards, is a special feature in a lengthy and entertaining programme. John J. Keirna, late of the Bijou Theatre, is now looking after the interests of the house.

The season of grand opera under the direction of Heinrich Conried from the Metropolitan Opera House, will be inaugurated Dec. 29 at the Academy of Music with Rigoletto. S. Behrens has charge of the local management.

The Empire Theatre, J. Bard Worrell, manager, closed its season suddenly without notice. S. FARRINGTON.

## ST. LOUIS.

Nancy Brown, and Other Attractions—The Holiday Bills—Notes.

(Special to The Mirror.)

St. Louis, Dec. 21.

Marie Cahill appeared at the Century Sunday night in Nancy Brown, and soon won the large audience with her quiet, but very effective comedy work. Miss Cahill has a way of singing her songs that is irresistible and she had many encores, the most notable being the famous "Nancy Brown," and while this song is old, yet one is soon convinced of the fact that they have really never heard it sung before. For Miss Cahill has a way of her own that is a delight. Among her support deserving of mention are Julius Steiger, Harry Brown, W. H. Trednick, Alf. Grant, Roy Atwell, Clara Palmer, Dorah Benrimo, Helen Sherwood, Josephine Kerlin, and Alice Knowlton. Extra Kendaal New Year's week.

For the Christmas week offering Manager Short has Ada Behan and Otis Skinner at the Olympic. The engagement opened this evening with The Taming of the Shrew. The Merchant of Venice and The School for Scandal will also be put on during the week. The Sultan of Sulu will follow.

Charley Grapewin appeared at the Grand Sunday afternoon in The Awakening of Mr. Pipp, a musical farce of much merit. York State Folks next Sunday.

Manager Russell will fill the stockings of his Christmas patrons with one of the most powerful of recent melodramas, The Charity Nurse, with the talented Selma Herman featured. Her portrayal of Bessie Chalmers was an effective piece of work. The Minister's Daughters next.

When Reuben Comes to Town is the Crawford offering this week. Ole Olson underlined.

The Way of the Transgressor is the current attraction at Havlin's. The Desperate Lord Barrington next week.

The Imperial Burlesquers were seen at the Standard in a military travesty on Shenandoah and the musical review, His Sporty Wife. The comedy parts were played by Cliff Gordon, Frank Byron, and Johnnie Caine. The vaudeville olio was made up of specialties by Patti Carney, coon song singer; Evans and St. John, comedians, and Cliff Gordon, in his German impersonation.

Byron and Langdon presented the playlet, A Dude Detective. Moore and Caine offered, A Night of Terror. New Year's attraction, Merry Maidens.

Madame Adelina Patti appeared yet once again before a St. Louis audience at Music Hall Friday night, the gathering being one of the largest ever seen in that auditorium. Not only was every seat sold, but the stage was given over to the overflow, and the walls were lined with those that had to stand. When it is considered that Music Hall is one of the largest auditoriums in the country, some idea of the size of the audience can be estimated. Madame Patti received an ovation at the close of the concert which seemed to make her very happy.

Rehearsals for The Desperate Lord Barrington are progressing at Havlin's, and the play will be put on for New Year's week. The company organized for the dramatization of Barrington's career is headed by Victory Bateman and Oscar Dane, and they are enthusiastic over the prospects. The opening in St. Louis will be especially fitting, for much of the play is laid in and around the city.

The Street of Concessions, to which Chicago attached the name "Midway," which clung to that street in all succeeding American expositions, is to be known at the Louisiana Purchase Exposition as "The Pike." The street is in the shape of the capital letter E, beginning close to the main entrance of the exposition, extending westward through the sweep of a straightaway mile to Skinner road, and thence making a turn to the south, spreading fan-shaped into the hilly woodland that forms a green frame for the picture. For variety of subject and sort of installation the concession street at the Louisiana Purchase Exposition will easily surpass all former expositions in history. Two individual attractions will cost over \$500,000 each, and a total cost of \$5,000,000 for the installation of the amusement concessions is a conservative estimate. The amusement concessions deal with every phase of human life, from the most modern scientific developments of wireless telegraphs to the cliff dwellers of remote antiquity. A scrutiny of the geographical concessions which have already been contracted for proves this amply. The list comprises the following: A village of the Tyrol, with mountains, typical gardens, halls, theatres, a shooting range and open air music stands. The Irish village presents characteristic architecture and industries from Ireland, including jaunting cars and amusements. Jerusalem consists of a reproduction of the Mosque of Omar, the Church of the Holy Sepulchre, the Garden of Gethsemane, the Mount of Olives, and other noteworthy features of the Holy City, occupying ten acres of ground. This production is under the supervision of an advisory committee of leading clergymen of several denominations. Cairo shows the bazaars and amusement places in the capital of Egypt. Constantinople is represented by the bazaars of Stamboul, copied from the original of the famous mart in the capital of Turkey. Mysterious Asia embraces typical scenes from India, Ceylon, Burma and Persia, with elephants, water buffaloes, and sacred oxen. The Siberian Railway is a representation of a trip by rail to the heart of Russia, showing the cars and station buildings seen on such a trip. A Trip to the North Pole takes the traveler from New York through the Arctic zone to the vicinity of the North Pole. The Streets of Seville include reproductions of the market places of Triana, the Court of Lions of the Alhambra, and the Gipsy Lane. The Japanese Village includes a representation of the Emperor's Garden at Tokio, a street of Asakusa, a typical royal dwelling house, and a Japanese art gallery. In the village are utilized for the entertainment of visitors Jirickahans, sampans, or houseboats, and other features of Japanese life. The South Sea Islands present scenes from Hawaii, Samoa, and other places in that interesting part of the world. The population includes a company of boomerang throwers. The Ceylon Tea Garden is operated in connection with the Ceylon National Pavilion. The Chinese Village consists of a street, including tea house, joss house and theatre. Lapland is a reproduction of the frozen North. Paris, ancient and modern, is a faithful representation of the Paris of the French Revolution as well as the Paris of to-day. The history of the earth from remote times to



Main Building.

The Cottages.

One of the Five Cottages.

Herewith are reproductions of architects' drawings for the proposed buildings of the Bell Sanatorium for Consumptive Actors and Actresses. It will be seen at once from these drawings that the Sanatorium is to be in no way like an ordinary hospital or public institution, but will, instead, be a large and handsome country house, surrounded by attractive cottages.

The main building will accommodate fifty persons. The central part will contain the parlor, library, dining-room, physicians' room, nurses' room and kitchen. The left wing will be exclusively for men and the right wing for women. These wings will be connected with the central part of the building by sun-parlors, having glass sides and roofs. All the rooms will be finished in hard wood, and the floors, corridors and bathrooms will be tiled. In all of the buildings the latest and best methods of heating and ventilating will be employed. The five cottages, having five rooms

each, will be occupied by married couples. Virginia Harned has suggested the very excellent plan that each room shall be furnished by a prominent person in the profession, and that the room shall bear his or her name. Miss

The Executive Committee fervently hopes that the corner stone may be laid within a year. A pamphlet containing complete information about the sanatorium has been issued and may be obtained from the office of the corporation in Denver.

the present may be studied in the amusement concessions on the Pike. The concessions with a historical purpose, which have already been contracted for, are the following: The Cliff Dwellers concessions shows the ruined dwellings in the cliffs of Arizona, New Mexico, and Colorado, once occupied by aboriginal races. Old St. Louis is reproduced as it was at the time of the purchase of the territory of Louisiana in 1803. Entertainment will consist in part of the theatrical representations, the sports and amusements 100 years ago in the Louisiana Territory. The Galveston Flood relieves the memory of the scene with a view of Galveston restored. In Battle Abbey will be exhibited the cycloramic pictures of the battles of Yorktown, New Orleans, Buena Vista, Gettysburg, Manassas, and the Custer Massacre. Palais du Costume is a collection of the fashions of the world from classic times, and many other interesting features are to be provided.

The engagement of Everyman at the Odeon closed with a matinee yesterday, which was the first Sunday performance to be given in the United States. Mr. Greet is to follow the success of Everyman with other productions, the first to be put on Monday, 28.

Marie Cahill and the Nancy Brown company rested here last week. Eddie Dunn, who was connected with the Olympic several years ago, was busy shaking hands with his numerous friends. J. A. NORRIS.

## PITTSBURGH.

B. F. Keith Buys a Theatre Site—Bills of the Week.

(Special to The Mirror.)

PITTSBURGH, Dec. 21.

The attractions for this week are good, but most of the houses to-night hold small audiences, while they are all nearly sold out for Christmas Day.

Uptown at the Empire is The Princess Chic, which is new to this city. It is well mounted, and the company is quite good. Vera Michelena heads many capable performers, and is a very winsome woman. Tess of the D'Urbervilles, with Rebecca Warren, will follow.

The Factory Girl is seen for the first time here, and both of to-day's audiences seemed to enjoy it. It contains the usual amount of thrills of melodramas of its class, and is adequately staged.

Next week, Girls Will Be Girls will be offered. The Christmas pantomime, Babes in the Woods, began an indefinite run at the Grand to-day. The members of the stock company are all in it together with a large number of supernumeraries. The scenic surroundings are elaborate, and many different sets are used.

The lines were written by Stage Director Huffman, and the incidental music composed by the orchestra's leader, Oscar Radin.

The Four Cohans are "proffered" in Running for Office at the Alvin, and the entertainment is a pleasing one. Next week The Silver Slipper.

At the Nixon is Ethel Barrymore in Cousin Kate, followed by Nat C. Goodwin in My Wife's Husband.

Spendid vaudeville bills are presented at the Avenue and Duquesne while the usual burlesque performance is at the Academy.

On last Saturday it was publicly announced through the daily newspapers of this city that B. F. Keith had purchased a site on Fifth Avenue, between Wood and Market streets, and would erect a handsome playhouse thereon. The purchase price is given as \$700,000, the deal having been made through the Real Estate Trust Company of this city. With the addition of this new theatre, and that of Hyde and Behman's—now under course of construction—there will be ten altogether next season.

ALBERT S. L. HEWES.

## CINCINNATI.

Robinson's Again Closes—The Sultan of Sulu and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Dec. 21.

The Sultan of Sulu, the first of George Ade's pieces to reach Cincinnati, came to the Grand to-night and created a most favorable impression. The acting and vocal honors were carried off by Sam Collins, Gertrude Quinlan, Cherida Simpson, Walter Lawrence, Fred Frear, George O'Donnell, and Helen Tomlinson. Charles Hawtrey will follow in The Man from Blankley's.

The members of The Eternal City company are laying off here a few days before resuming their tour on Christmas. Considering the near approach of the holidays their business at the Grand last week was very satisfactory.

Arizona is the Christmas attraction at the Walnut opening yesterday to two well pleased audiences. Kellar, the magician, will follow.

Creator and his band gave two concerts at Music Hall yesterday. The audiences were large and enthusiastic.

It is currently reported that the Patti concert at Music Hall 16 was not a success financially, but entailed some loss upon those who brought

her here. While the attendance was fair the prices were too high to suit our music lovers.

Robinson's has closed again, and this time probably for the remainder of the season. It seems odd that with all our other theatres enjoying prosperity this house cannot be made to pay, but such is undoubtedly the fact, as its record for the past five or six seasons, except for the time that Messrs. Rainforth and Havlin had control of it, has been most disastrous. In Louisiana did not finish its engagement there, but moved over to the Auditorium, and no announcements of attractions to come have been made.

The German Theatre company appeared last night in the rollicking farce, Der Schlaf-wagen-Controleur, well known under its English title as On and Off.

In the Shadow of the Gallows, headed by Lillian Mortimer, is at the Lyceum.

Through Fire and Water is the melodramatic offering of the week at Heuck's.

H. A. SUTTON.

## WASHINGTON.

Christmas Week Offerings—Music Notes and Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, Dec. 21.

As usual during the holiday time, business at the theatres is rather dull, although the Christmas Day crowds will be out in full force. Many good offerings are here this week with Henry Irving and his English company booked for next week at the National.

Eleanor Robson opened at the latter theatre to-night to a goodly audience in Merely Mary Ann. Her reception was most cordial.

A Chinese Honeymoon opened at the Columbia with its large company and chorus of pretty girls. Richard Carle in The Tenderfoot is booked to follow.

At the Lafayette, Richard Buhler in Paul Revere opens to-night to a crowded house of admirers of the young star, this being his native home. The Princess Chic is the underlined.

The Academy, The Stain of Guilt is the current attraction. "Rube" Waddell is playing a special engagement with the company this week. Thomas E. Shea's company will appear next week.

A Hot Old Time, without the Rays, is the week's bill at the Empire. The company opened to a good house and the old farce met with its usual cordial reception. Saved from the Sea is the next offering here.

Rice and Barton's Gaity company is the Christmas attraction at Kennan's. The Utopians will be the New Year's week offering.

The first of three concerts by the Choral Society will be given on Sunday, Dec. 27, at Chase's Theatre. Joseph Kaspar will direct.

The Princeton University Glee, Banjo and Mandolin Club will give a concert at the New Willard on Wednesday evening of this week.

JOHN T. WARDE.

## BALTIMORE.

Sergeant Kitty, Miss Bob White, The Good Old Summer Time, and Other Plays.

(Special to The Mirror.)

BALTIMORE, Dec. 21.

Virginia Earl was the star at Ford's Grand Opera House to-night in Sergeant Kitty, the words of which are by R. H. Burnside, the music by Baldwin Sloane, a former Baltimorean. Miss Earl received a warm welcome, as she has always been a favorite here. The company was in all respects up to the standard. The chorus was well dressed, voiced and admirably drilled. The scenery was bright and appropriate.

The attraction for next week will be Mary Manning in Harriet's Honeymoon.

Miss Bob White, a revival of Willard Spenser's comedy-opera, holds the stage of the Academy of Music. The company is a very good one. A Chinese Honeymoon will follow.

The attraction at the Maryland Theatre this week is The Good Old Summer Time, with George Evans, the original Honey Boy of minstrel fame, and a company of sixty people. Mr. Evans scored quite a hit, and was well supported.

The comedy was staged well, and the chorus satisfactory. It will give place to James L. Kernan's Vaudeville company.

The Christmas week offering at Chase's Theatre by the George Fawcett Company, with Percy Haswell, is My Friend from India. Miss Haswell was seen to decided advantage, and Eugene Ormond sustained his character admirably. The bill selected for next week is Jane.

Brother Against Brother, a story of the Civil War, told in melodramatic form, is given by the stock company at the Oriole Theatre. This was the first appearance of Lloyd B. Carlton with this company. The performance was enjoyed by a large audience. The play in rehearsal for next week is Perils of a Great City.

The Volunteer Organist is seen at the Holiday Street Theatre. The play treats both of the serious and amusing sides of life. It is pre-

Harned has undertaken to interest players in the plan. She and her husband, E. H. Sothern, will furnish one room, and Mr. and Mrs. Robert Edson (Ellen Berg) will furnish another.

To Robert E. Bell is due the highest credit for bringing the project of establishing the sanatorium even to the present point. As is well known to members of the profession, Mr. Bell is himself a sufferer from consumption, and during the past three or four years he has devoted strength and energy that he could ill afford to developing his plan. He has succeeded in interesting many prominent men in the undertaking, and has formed a sound corporation for its management. The preliminary work has all been done, and when sufficient funds are raised the actual work of building will be immediately started.

The Executive Committee fervently hopes that the corner stone may be laid within a year. A pamphlet containing complete information about the sanatorium has been issued and may be obtained from the office of the corporation in Denver.

sented by a competent company and is well staged. The underlined is Hearts Adrift.

The melodrama at the Bijou Theatre this week is New York Day by Day. The picture of an East River den, an ideal resort of crooks, affords one of the sensations. At the close of the week it will give place to The Heart of Chicago. The Savage Opera Company closed its engagements of Grand Opera in English at the Lyric on Saturday night last. The engagement was from every standpoint a decided success. The patrons of the Lyric were afforded decided treats in the presentation of the various operas rendered. From the soloists to the chorus they were eminently satisfactory.

Eleanor Robson scored an artistic success in Merely Mary Ann, the Academy of Music last week. Edwin Arden afforded her splendid support.

Maxine Elliott will appear at Ford's Grand Opera House, Jan. 18, in Clyde Fitch's new comedy, Her Own Way.

One of the most successful recitals held at the Peabody Institute was given on Friday afternoon last. The soloists were Blanche P. Sylvania, soprano, and Alfred Cowell, Goodwin, pianist. Mr. Goodwin's work was particularly praiseworthy. It evidenced an individual conception, and a broad, forceful interpretation, coupled with splendid technique.

Mrs. Rebecca Sheppard and her daughter, Mrs. Kate Eppler, known on the stage as the Russell Sisters, were committed to Bayview Asylum for six months for vagrancy of Saturday last. The younger woman was found wandering about the streets in a demented condition, brought on from starvation and exposure, and the mother was discovered blind and nearly dead in the wretched room in which they lived.

HAROLD HUTLEDGE.

## GOSSIP.

At the conclusion of Alice Fischer's tour in What's the Matter With Susan Henry B. Harris will present her in New York in a new comedy.

C. Eddie Morton has closed with the Mrs. Deane of Newport company, to accept a position in the Park Theatre Stock company for the remainder of the season, in Providence.

Henrietta Crossman crowded the Belasco Theatre all last week. It looks like a season's run for play and star.

Frank Hilliker, Lillian Dyer, Nina Paul, and Ed. Kreyer are recent additions to The Hoosier Girl company.

Laura Stone has signed to play the part of Mercia in The Sign of the Cross.

Mrs. Flake, who has opened a number of new theatres this season, has the inaugural attraction at the new State Street Theatre, Trenton, N. J., under the management of John D. and I. C. Mishler. This new house began its career in the most brilliant circumstances. Its doors were opened an hour before the usual time, and during a concert by a large special orchestra the Trenton public was given an opportunity to thoroughly inspect the new house, in which Trenton taken great pride. The theatre is metropolitan in all its features. It has a fine auditorium and a large stage equipped with the most complete lighting and mechanical plants. Its managers control a circuit of theatres in Pennsylvania. Mrs. Flake played Mary of Magdala at the opening, and the theatre was crowded. A novel feature of the performance was that the seventy-five supernumeraries employed on the occasion were students from Princeton University, and to their credit be it said that they entered into their work with unusual earnestness as well as with fine effect in the great mob scenes of the Heyse drama.

C. F. Edwards, proprietor of the Edwards Stock company, was married to Georgia Russell at South Fork, Pa., on Nov. 24.

Amelia Bingham will appear at the Knickerbocker Theatre Jan. 18 in a play by Pierre de Montelle.

## ENGAGEMENTS.

Izetta Jewel, leads with Richard Buhler, in Paul Revere.

Goldwin Patton, for leading heavy in His Sister's Shame.

Zelda Sears, for the comedy role of Lizzie McCall in Glad of It.

J. P. Jordan, for Vitorius and assistant stage-manager, with The Sign of the Cross.

Dorothy Lambert, for Stephanus, in The Sign of the Cross.

R. R. Nell, through the Actors' Society, for the new Thomas play, The Other Girl.

Marguerite Ughart, lending support for William H. Dougherty, in The Giant's Causeway.

William Hart Carter, by Samuel Lewis, to play the King in His Majesty's and the Maid, with Mary Emerson.

**MY WIFE'S FAMILY**  
with Hal Stephens and Harry Linton.



## AT THE THEATRES

To be reviewed in THE MIRROR next week.  
DESCRIBED AT THE ALTAR.... Fifty-eighth Street

## Irving Place—Monna Vanna.

Drama in three acts by Maurice Maeterlinck.  
Produced Dec. 17.

Guido Colonna	Jul. Kohler
Marco Colonna	Frank Kierchner
Giovanna	Bertha Rocco
Prinzivalli	Alex. Rottmann
Trivulzio	Julius Haller
Borna	Hermann Gerold
Torello	Eugen Hohenwart
Vedio	Otto Meyer

Maeterlinck's much discussed Monna Vanna had its initial performance in this city at the Irving Place Theatre last Thursday night. It is a notable drama, one that grips the auditor and holds him fast. Of action in the commonly accepted sense there is little. The crux of the play lies in the struggle of human wilds. Soul clashes with soul and the outcome of the conflict is the glorification of the woman in whose eyes purity of body occupies a place secondary to that of purity and nobility of mind. The main proposition is simple: Shall Monna Vanna sacrifice her chastity in order to preserve the lives of her fellow Pisans? For her there is only one answer, but to her husband, who is made of baser clay, that answer seems inexplicable. It can readily be seen that the meeting of two such vitally different characters is fraught with dramatic results.

The language of the play is beautifully clear and concise, utterly unlike that of Maeterlinck's earlier dramas. There are no veiled meanings, no symbolism requiring an omniscient eye to fathom its mysteries, none of the meaningless repetition that, in the light of his other work, might have been expected from the author. The situations are excellently conceived and have great dramatic force. This is particularly true of the last act.

Once and for all, the play is not "improper." Vanna's attire in her visit to Prinzivalli is so unimportant a detail that it is difficult to see how any one can characterize the play as unfit for public performance merely because of it. But, as is generally admitted, the English censor's judgment is woefully fallible.

The story of the drama follows: Piza is besieged by the Florentines and is sore straitened. Munitions and food are exhausted. Surrender on the victor's own terms is all that is left. To arrange for the capitulation, Guido, the commander of the Pisans, sends his father, Marco, to Prinzivalli, the Florentine general. The old man returns with a message so terrible that he hesitates to deliver it. Their conqueror will abandon the Florentines, will provision Piza, if Vanna, Guido's wife, will come to his tent clad only in her mantle. The husband refuses salvation on such terms, and declares that his wife will decline to make the sacrifice asked of her. Marco thinks otherwise. One woman, even the purest and best, in his eyes weighs little in the balance with the lives and happiness of a whole city. Vanna instantly decides to go. Prinzivalli tells her that he has loved her since the time when, as children, they were playmates in Venice. At heart a generous man, with instincts of the best, he is deterred by her purity from any evil purpose he might have had.

Vanna, in her turn, although loyal to her husband, is moved by the Florentine's chivalrous devotion. His life is in danger from the chiefs of his own city, who are jealous of Vanna. That very night he must get away. Vanna urges him to return with her to Piza, where she assures him of a welcome from Guido. To her surprise, her husband refuses to believe her story. He thinks Vanna has betrayed his enemy into his hands, and orders Prinzivalli to be thrown into a dungeon and tortured. The wife's eyes are opened to her husband's true character. Her love goes out to the Florentine. She claims him as her prisoner, and demands the key of his dungeon, the implication being that she will fly with him.

The company worked hard, and, considering its limitations, did fairly well. The acting was conscientious, but it did not reach the level of excellence the play demands. The role of Vanna requires for its true interpretation an actress of the greatest talent. Bertha Rocco gave her best, and, let it be said, that best was better than anything else she has done at this theatre. Julius Kohler as Guido was uneven. Julius Haller was an excellent Trivulzio. Messrs. Rottmann and Kierchner were earnest, but uninspired.

## New York—Dorothy Vernon of Haddon Hall.

Play in four acts, dramatized from Charles Major's novel, by Paul Kester. Produced Dec. 14.

Sir George Vernon	Frank Losee
Sir Malcolm Vernon	Sheridan Block
Lady Vernon	Kate Denin Wilson
The Earl of Rutland	Carl Anthony
Sir John Manners	William Lewis
Perkin	George Le Soir
William Cecil	A. Law Glisko
Sir William St. Lo	Allen Marston
Will Dawson	Charles Martin
Mark	Fernes Kayvett
Gregory	Harold Mitchell
Elizabeth Tudor	Ma. Robson
Female Factions	Isabel Richards
Bess	Mary Bacon
Dorothy Vernon	Emma Millard
	Bertha Gailand

The hand of Dorothy Vernon has been promised to her scheming cousin, Sir Malcolm Vernon, by her father, Sir George Vernon, of Haddon Hall, Derbyshire, England, in the spacious days of great Elizabeth. Dorothy has never seen her cousin. When handsome Sir John Manners comes to woo her, behind the name of her cousin, she thanks her stars that heaven had made her that particular brand of a young man. The Vernons and the Manners have been Elizabethan Guelphs and Gibelines for years, and Dorothy's father, Sir George, hates the very name of Manners, yet he welcomes young Sir John, and actually makes him embrace his daughter, thinking Sir John the laggard, Sir Malcolm. When Sir John, after winning Dorothy, tells her that he is who he is, there is a scene, and when Dorothy tells her father how he and she have been deceived, there is another. There are at last seven distinct strains of aristocratic blood upon the Elizabethan moon, when the knave, Sir Malcolm Vernon, comes upon the scene and confronts his impersonator, Sir John. Well, Dorothy concludes to stick to her guns, and, in spite of threats, imprisonment, starvation, danger to life and limb, she sticks like one of her own bulldogs to the handsome young Sir John. At the end of three weeks and three hours, and the fourth act, she is rewarded for her never-give-up-the-ship-while-breathing-determination, and needles in the arms of the gallant Sir John, and a very likable couple they are.

It is a good, wholesome, stirring play, and the best that we have seen from the pen of Mr. Kester. If there were any dull moments in it they slipped by unobtrusively. It was beautifully and artistically staged and the stage-management left little or nothing to be desired. The dialogue is well written, and, at times a little robust, times, when garlands of roses and Lizzy herself could sweat a whole army to finders.

The acting was good, pretty good, and fine. Frank Losee, as Sir George Vernon, Dorothy's father, was strong, masculine and powerful, to look at and to hear. The Sir Malcolm Vernon, of Sheridan Block, is what is technically known as a "thankless part," but Mr. Block evaporated with it, by his artistic methods, and with his cultivated voice and elocution. Mr. Block is one of our not too many scholarly actors. Carl Anthony, as the Earl of Rutland, and A. Law Glisko, as Lord Burleigh, Elizabeth's Lord High Treasurer, were properly cast, for both were excellent in make-up and in acting. George Le Soir, as Perkin the jester, may be good in some other part. Kate Denin Wilson, as Lady Vernon, was Lady Vernon. The Mary Stuart of Isabel Richards was very beautiful to look at, but too

sweet to have been the mother of Jimmy Darnley, afterward King James the First of England and murderer of Walter Raleigh.

Bertha Gailand's Dorothy deserves a paragraph all to her fiery, tempestuous, tender, gentle, noisy, imperious, loving, fascinating, red-haired self. She bullied her bullying father to a standstill. She made her lover make love to her like a lover. She defied and flattered Queen Elizabeth as she would not have dared to in real life, and she fenced and fought with her murderous cousin, Sir Malcolm, like a D'Artagnan. Catch the first real April day that comes along, pour it into a petticoat, and you will have a miniature Bertha as Dorothy.

Many good words should be said of May Robson's Elizabeth. To look at, it was better than the Elizabeth of the late Mrs. Bowers, and it was acted in a life-like manner, Miss Robson suggesting the good Elizabeth, as well as the most masterful woman that ever reigned, or hailed would-be boarders to beware of grape-shot, chain-shot, or the tower. It was a wonderful make-up, and those who came to laugh remained to applaud.

The Sir John Manners of William Lewers was young, ardent, handsome, distinguished and graceful.

## Madison Square—A Girl From Dixie.

Musical comedy in two acts. Book by Harry R. Smith. Produced Dec. 14.

Lord Dunmore	Ferdinand Gottschalk
Angelo Catalani	Arnold Daly
Jack Randolph	Albert Hart
Squire Mink	George A. Schiller
Edward Brandon	Charles H. Bowers
Nick Calvert	Wm. H. Bentley
Napoleon Lee	Charles K. French
Maria Louisa	Charles R. Sheffer
Jefferson Payne	Albert J. Crask
Bob Marston	Verona H. Lee
Bill Douglas	D. M. Lundeen
Jim Small	W. L. Hobart
Kitty Calvert	Irene Bentley
Bess Jackson	Charles H. Bowers
Maud Mabel Earl	Dorothy Donner
Imogenia	Rose Hart
Fully Sumpter	Esther Lyons
Malvina Carroll	Mabel Verna
Dora	Ada Verna
Allice	Olga May
Edith	Lorraine Osborn
Helen	

A Girl from Dixie, described on the programme as "a play with music," but which proved to be a comedy, was produced at the Madison Square Theatre for the first time in New York last Monday evening at the Madison Square Theatre. The audience completely filled the little theatre, and so friendly was its attitude that nearly every musical number in the piece was encored, and the principal players were almost overwhelmed at times with plaudits.

Harry R. Smith wrote the "book" of A Girl from Dixie, and the music was supplied by no less than fifteen composers. The whole affair is very like the amateur theatrical performances gotten up by the ladies' guild of a country parish. Mr. Smith laid out a fair little skeleton of a comedy—with small regard for dramatic construction and no regard for human nature—and the stage-manager, or some one else, introduced some old and new whenever the occasion of the "book" became intolerably dull. The method is economical. The production in every respect is economical.

The story has to do with the sentimental career of Kitty Calvert, daughter of an aristocratic and impoverished Maryland family. The first act takes place in a country school-house at Tamarack, Md. Kitty appears among the scholars as a mischievous boy-dressed-in-rags. News comes that a huge fortune has been left to the descendant of the Calverts. It rightly belongs to Nick Calvert, cousin of Kitty, but he generously lies about his parentage so that Kitty may be the heiress. With the news of the fortune comes Lord Dunmore, a dowry-seeking Englishman, who instantly begins paying court to Kitty. In the second act Kitty is seen as a pupil at Oxbridge College, near New York. Dunmore gains entrance to the college grounds disguised as a gardener, and presses his suit so cleverly that the wedding day is fixed. The second scene of the act is the interior of Kitty's magnificent home in New York, upon the occasion of the wedding rehearsal. Dunmore and his attorney bring up the matter of a marriage settlement, and Angelo Catalani, a disreputable Italian musician who is Kitty's stepfather, agrees to hand over to Dunmore one million dollars on the wedding day. At this point the truth comes out that Nick is the rightful heir. He is generous, however, and divides the fortune with Kitty. She freed of her great social responsibility, gives her hand to Edward Brandon, a young lawyer who has long loved her. Nick is accepted by his sweetheart, Bess Jackson, and Dunmore rapidly transfers his affections to a maid whose father owns a cigar factory.

The most attractive of the musical numbers were those that have long been familiar in other styles of entertainment. A composition of To-ban's, equipped with words, was greatly enjoyed, and a well-known male quartette in every part was received with delight. Of the new songs introduced the most successful were "The Lover's A. B. C." by Max Witt; "The Sunflower and the Sun," by W. M. Cook, and "Bubbles," also by Mr. Witt. A very pretty stage effect was accomplished while the last-named song was sung. Every one on the stage blew soap-bubbles, and these in the red and green lights that were thrown upon the scene glistened and shone like huge opals. The other composers concerned in the production were B. Jerome, George Norton, Gustav Kerker, A. B. Sloane, Cole and Johnson, Ludwig Englander, George Rosey, E. Pendleton, Kerry Mills, and H. J. Breen.

Irene Bentley, as Kitty Calvert, gave a helter-skelter performance that by its liveliness pleased the audience. She made no attempt at characterization, and varied her dialect between Southern, lower East Side, and Tenderloin with the utmost unconcern. Her vivacity, however, made her impersonation attractive. Ferdinand Gottschalk, as Lord Dunmore, raised a mediocre role to a point of remarkable excellence. He was legitimately funny—and hugely funny—and his portrayal was thoroughly artistic in every particular. Arnold Daly made a real character of Catalani. He gave genuine pathos to the scene in which the battered old musician evidences his love for his violin, and when humor was demanded his humor rang true. Albert Hart played Jack Randolph, the country schoolmaster, in broad comedy fashion and sang his songs capitally. Others in the cast deserving particular mention were George A. Schiller as Squire Mink, a pompous, old-fashioned lawyer; Wilmer H. Bentley as the boyish, generous Nick; and Charles H. Bowers as Brandon, the successful suitor. The mounting, as has been intimated, was ordinary.

## The Princess—The Sacrament of Judas.

Play in one act, by Louis Tiercelin. By arrangement with Forbes Robertson. Produced Dec. 15.

Jacques Bernes	Kyrle Bellow
Count of Kervern	Frank A. Connor
Chapin	Frank McCormack
Jean Guion	Frank Robertson
Jeoff Guillon	Clara Blundell

When we, as a people, see a play with an unknown foreign name attached to it as author we immediately, or presently, assume that it is, if not a masterpiece, at least the work of a veteran, and if we cannot admire it we do not condemn the foreign author but our ignorant selves. That speaks volumes for our modesty or diffidence, but not even a pamphlet for our understanding or independence of thought. Just so, when a foreigner thrusts himself upon our notice on a stage, on Broadway, or in a well-cast club. He may be an actor and never have appeared in his own metropolis, but passed his days on the provincial stage, yet he immediately, or soon, becomes an artistic personage here, at a weekly salary that o'ertops any monthly salary he ever received in his own country. Or he may be a visitor, here on a gunning expedition, for deer or dollars, and though he may have been valet or groom in his own land, in this he is looked up to so long as his cheek, clothes, money and ac-

cent hold out. We are infallible judges of our own wares, animate and inanimate, but we stand uncovered and with pregnant or fearsome knees in the presence of the obscure foreign article. And that is where we differ from other countries. For no other country will accept a private American individual or public personage at his own valuation, but will wait until he proves his worth before extending to him its suffrage. No American ex-valet or groom can pass as a gentleman or fine actor in foreign capitals, and no play with an unknown American name to it is accepted there as a masterpiece when it is mediocre.

The Sacrament of Judas, a one-act play, which ran an hour at the Princess last Tuesday night, is by Louis Tiercelin, whoever he may be. It is assumed that we know him, as nothing has been told us about him up to date. The play tells the story of an ex-monk, who prefers the new republic of 1793 in France to the old regime. At the rise of the curtain we see him in the humble cottage of Jean Guillon, a Breton fisherman, in Brittany, where he is a schoolmaster in the village of St. Michael-en-Greve. An aristocrat—who did not look like one—Count of Kervern, has sought safety in this cottage from the fury of the revolutionists. The Count and the ex-monk are in love with the daughter of Jean Guillon, Jeoff. The Count has wronged the ignorant Jeoff; the monk discovers the girl's secret, is furious, determines to give the Count into the red hands of the revolutionists, but first consents to hear the Count's confession. The Count confesses, the monk pardons him for wronging the girl (nothing is said of God's or the girl's pardon), renounces the girl, helps her to escape with the Count, and then invites the revolutionists to shoot him, which they promptly do, and he indulges in a Niagara fall from the top to the bottom of the stairs in the cottage.

It is theatrical, not dramatic. The dialogue is common, the action forced. Better little plays have gone begging in New York for the past fifteen years—but they were by Americans, and scores of managers and actors have refused them because—because?—the Americans were unrecognition, but not more so than Louis Tiercelin is. Mr. Bellow easily graduated with whatever honors were lying around. He looked about twenty years of age, and his fall at the curtain was worthy of Fred Stone, the Wizard of Oz genius. Frank A. Connor, as the Count of Kervern, did enjoy that confession, for he confessed like a past master. Frank McCormack, as Chapin, the revolutionist, was a cross between Dan and Marat. Frank Robertson was a good old Jean, and Clara Blundell a commonplace girl, as she should be, and not a young lady, Jeoff. If two men can be found in all Brittany who would imperil their lives and immortal souls for such an inconsequential little person, kodaks of them should adorn the prized pages of our inferior press on some quiet Sabbath.

We should like to ask Mr. Bellow, by the way, why he, as Ruffin, placed the accent on the second syllable of "calibre" and calls sacrament in the curtain raiser. "sacrament"?

## Fifty-eighth Street—Her First False Step.

Melodramatic farce-comedy in five acts, by Joseph Le Brandt. Produced Dec. 14.

Jack Walters	Lawrence Underwood
Dan Matthews	Charles H. Stewart
Bill Andrews	William F. Granger
William Allen	Harrison Stedman
Jimmy Burns	Alan E. Foster
Bob Hawkins	John A. Dale
Len Dibble	William F. Granger
Dut Stebbins	John A. Dale
Red Haws	James E. Wicks
Sara	Walter Barrington
El Hawick	W. C. Strickland
Cy Swablin	Richard Denton
Officer Dooley	John A. Dale
Officer McDuff	John Conroy
Sadie Dugan	Marie Best
Karl	Frederick Austin
Hans	James Muldoon
Fram	Frank Rogers
Helmy	James Kearney
Fritz Schmitt	Bert Richardson
Landlord	Harry Martin
Minister Farley	Robert Smith
Edna	Ellen Baker
Mary Foster	Ellie Fontaine
Tessie Donohue	Mabel O'Brien
Cordelia Donohue	Jessie Lansing
Mary Jones	Carrie Teller
Kate Prondy	Marie Best
Sadie Mason	Allice Walker
Hope	Lillian Glush
Patience	Florence Hopkins

Her First False Step, a play by Joseph Le Brandt, was given here for the first time last week. There are nerve-racking situations, pathos and humor skilfully intermingled. The place met with favor and drew good houses. The plot tells the old story of a jealous woman and a scheming villain trying to make all the trouble possible. The opening scene shows a cottage in New Hampshire, where William Allen, a farmer, resides with his daughter Edna. Edna is to marry Jack Walters, when Dan Matthews, a ne'er-do-well, comes back from New York after a long absence, and after the usual retirement over the old man, Jack and Edna are reunited. Edna's "false step" is excused and joy reigns supreme.

Lawrence Underwood as Jack, Charles H. Stewart as the villain, and Helen Ray as Edna shared the honors. The rest of the cast was fair. Deserter at the Altar is this week's attraction.

## New Star—Gentleman by Day, Burglar by Night.

Melodrama in five acts, by James B. Garey. Produced Dec. 14.

Jack Lawrence	J. M. Colville
Philip Lawrence	George A. D. Johnson
Captain Henry Westerman	William D. Chaffin
Israel Wormser	Harry First
Bill Harding	George C. Odell
Jim Morris	Page Spencer
Isaac Kavalski	John Miles
Tom Moore	Murray J. Simmonds
Percy Lester	Tom Moore
Thomas Wilton	Dave Farmer
Willie Wild	John Kierchner
Myrtle Westerman	George Wilson
Mignon Dupont	Lucille Loring
Michelle	Neve Harrison
Jesse	Irene Lepomme
Rachel Kavalski	Leah Remonde
	Bessie Howie

Gentleman by Day, Burglar by Night, a new melodrama in five acts, was produced at the New Star last week under the personal supervision of the author, James B. Garey. It drew excellent business, and was well presented, James M. Colville, being featured as Jack Lawrence, the burglarious hero of the play, and Neve Harrison appearing as Mignon Dupont, the French adventuress. The story of the play discloses a very chivalrous and self-sacrificing character in the person of the gentleman burglar, who, to save his brother from disgrace and ruin, shoulders the responsibility for the latter's social and business misdoings, and to get money to cover up the scandal cracks a safe out of pure brotherly kindness. Having frightened off an adventuress, who has had his brother in her clutches, he saves the wretched man in spite of himself, although repaid with base ingratitude. The woman he loves, who at first prefers his brother, finally changes her mind and, under the influence of her love, the gentleman burglar quits his midnight adventures and becomes an honest citizen.

James M. Colville, as Jack Lawrence, the magnanimous crackman, was a great success. The nifty and resourceful way in which he faced his many troubles gained him the gallery's most enthusiastic approval. Neve Harrison, as the scheming adventuress Mignon Dupont, was the effective George A. D. Johnson, as the unfortunate brother Philip, gave a forcible and carefully finished performance. Some excellent comedy marked the work of Harry First as Israel

Wormser, the pawnbroker. The Commodore of George C. Odell was a capital sketch of a Bowery boy, full of snap and vigor. Lucille Loring looked and was charming as Myrtle Westerman. Murray J. Simmonds, as Isaac Kavalski, was good. The Captain Westerman of W. D. Chaffin was effective. Irene Lepomme doubled artistically as Michelle and Jesse. Leah Remonde, as Bridget O'Malley, made a hit with her amusing lines, and John Miles, as Jim Morris, the counterfeiter, was forcible. Other parts were well cared for by Page Spencer, George Taylor, George Wilson, Dave Farmer and John Kierchner. Little Bessie Howie also appeared as Rachel.

## Fourteenth Street—The Corsican Brothers.

Robert Mantell, at the Fourteenth Street Theatre, last Monday night, in Dumas' great old play, The Corsican Brothers, filled every seat in the orchestra and gallery with an enthusiastic audience. It was the first time Mr. Mantell had appeared in this play in New York in twelve years, but it seemed as if every youngster in the gallery had known him all his life.

As Fabien and Louis del Franchi Mr. Mantell was seen at his best. He does not look a day older in evening dress than when he electrified the town in the same theatre twenty years ago (Oct. 1, 1883) as Loris, in Fedora. He is just as slender, erect, tall, commanding and impressive as he was then; his voice is just as deep and rich, while his enunciation and delivery are models for more peculiarly successful stars to emulate.

Marie Booth Russell, as Emeline De Lesparre, looked like Maxine Elliott, and played the part sweetly and modestly. The other members of the company worked conscientiously, but Mr. Mantell had to often speak the lines allotted to some of them as well as his own. He seemed to thrive on it; though at times, in his Corsican home, he dropped to low comedy and forgot that Fabien del Franchi was a gentleman. That may have been natural irritation over the shortcomings of his support. Clarence Montaine was an excellent Montefiore. In fact, Mr. Montaine is always excellent, and were Mr. Mantell surrounded by actors of his calibre, a competent stage manager, good scenery, and a new and worthy play, he would take his place among the leaders of the profession.

## West End—The Two Orphans.

Kate Claxton, with a good company, appeared at the West End Theatre last Monday night to a full house, in her old but seemingly ever young Two Orphans. Miss Claxton, of course, appearing in her old part of Louise, many years after she first essayed the role. Henriette, La Frochard, Sister Genevieve, Chevalier de Vaudray, and Jacques Frochard were in capable hands, and the minor parts were well distributed. The old play is so well known and liked that any extended criticism would be superfluous.

Othello was the opening opera of the Henry W. Savage season of five weeks at the West End last night. It is to be given Thursday and Saturday nights of this week and at the Wednesday matinee. Tuesday, Wednesday and Friday nights are to be devoted to Carmen. Othello will be the opera at the Christmas matinee.

Further note of these operas will appear in The Mirror next week.

## Third Avenue—Ten Nights in a Barroom.

Carrie Nation made her New York debut as an actress at the Third Avenue last Monday afternoon, Dec. 14, as Mrs. Hammond in Ten Nights in a Barroom. The "star" made a hit with the gallery boys, and although her acting was of the strenuous type her earnestness and evident honesty of purpose as an advocate of prohibition against the sale of liquor won her auditors. The supporting company was very weak.

OVER NIAGARA FALLS.  
Rowland and Clifford's production of Over Niagara Falls again repeated its hit of last season at the Third Avenue Theatre yesterday afternoon, playing before a very large audience. The sensational scene of the barrel going over the Falls was the main feature. Robert Sanford was

## CURRENT AMUSEMENTS

Week ending December 25.

ACADEMY OF MUSIC—"Way Down East"—1st week—1 to 9 times.  
AMERICAN—Our New Minister—4th week—25 to 32 times.  
BELASCO—Henriette Crozman in Sweet Kitty Bellairs—3d week—13 to 20 times.  
BLUDD—Closed.  
BROADWAY—Fritzi Scheff in Rabetta—6th week—37 to 43 times.  
CARNegie HALL—Musical Entertainments.  
CASINO—Paula Edwards in Winsome Winnie—4th week—25 to 30 times.  
CIRCLE—Vandeville.  
CRITERION—William Faversham in Lord and Lady Algy—6th week—31 to 41 times.  
CRYSTAL GARDENS—Closed.  
DAILY—Japanese Nightingale—6th week—36 to 42 times.  
DEWEY—Jolly Grass Widows.  
EDEN MUSE—Figures in Wax and Vandeville.  
EMPIRE—Maude Adams in The Freckle Story of Jose—7th week—43 to 49 times.  
FOURTEENTH STREET—Robert R. Mantell in Corsican Brothers—4th week—25 to 33 times.  
GARDEN—Three Little Maids—6th week—36 plus 37 to 43 times.  
GARRICK—Pay Davis in Whitewashing Walla—4th week—30 to 37 times.  
GRAND OPERA HOUSE—The Runaways.  
HARLEIN OPERA HOUSE—Forbes Robertson and Gertrude Elliott in The Light That Failed.  
HERALD SQUARE—Sam Bernard in The Girl from Kay—8th week—64 to 65 times.  
HUDSON—Marie Tempest in The Marriage of Kitty—4th week—25 to 32 times.  
HURDIE AND SEAMONS—Vandeville.  
IRVING PLACE—German Stock company in German Drama—13th week.  
KEITH'S UNION SQUARE—Continuous vandeville.  
KNICKERBOCKER—Anna Held in Mam'zelle Napoleon—3d week—9 to 21 times.  
LION PALACE—Vandeville.  
LONDON—Trocadero Burlesques.  
LYCEUM—William Gillette in The Admirable Crichton—6th week—36 to 42 times.  
LYRIC—Grace Van Brudford in Red Feather—7th week—33 to 38 times.  
MADISON SQUARE—A Girl from Dixie—3 to 18 times.  
MADISON SQUARE GARDEN—Physical Culture Show.  
MADISON SQUARE ROOF GARDEN—Closed.  
MAJESTIC—Babe in Toyland—11th week—32 to 36 times.  
MANHATTAN—Charles Richman in Captain Barrington—5th week—34 to 42 times.  
METROPOLE HALL—Musical Entertainments.  
METROPOLIS—Queen of the White Slaves.  
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—5th week.  
MINER'S BATTERY—Bessie Santley Burlesques.  
MINER'S EIGHTH AVENUE—Trans-Atlantic Burlesques.  
MURRAY HILL—Charles Warner in Drink.  
NEW AMSTERDAM—Mother Goose—4th week—22 to 30 times.  
NEW GRAND—Hebrew Drama.  
NEW STAR—The Evil Men Do.  
NEW YORK—Bertha Gailand in Dorothy Vernon of Haddon Hall—3d week—16 to 18 times.  
OLYMPIC—Rose Hill's English Polly company.  
ORPHEUM—Vandeville.  
PARADISE ROOF GARDENS—Closed.  
PASTOR'S—Vandeville.  
PEOPLE'S—Hebrew Drama.  
PRINCESS—Kyrle Bellow in Raffles, the Amateur Crackman—9th week—44 to 60 times.  
PROCTOR'S FIFTH AVENUE—Alabama.  
PROCTOR'S FIFTY-EIGHTH STREET—Deserter at the Altar.  
PROCTOR'S TWENTY-THIRD STREET—Continuous Vandeville.  
PROCTOR'S 125th STREET—Monte Cristo.  
ST. NICHOLAS GARDEN—Closed.  
SAVOY—Maxine Elliott in Her Own Way—4th week—54 plus 17 plus 25 to 33 times.  
TERRACE GARDEN—Closed.  
THALIA—Hebrew Drama.  
THIRD AVENUE—Over Niagara Falls.  
WALLACK'S—The County Chairman—5th week—31 to 37 times.  
WEBER AND FIELDS—Whoopee-Dee-Dee and Waffus—14th week—102 to 110 times.  
WEST END—Othello.  
WINDSOR—Hebrew Drama.  
VAUDEVILLE—Charlotte Wiebe and French company in French Plays.  
VICTORIA—Frank Daniels in The Office Boy—7th week—32 to 50 times.



seen to advantage as Bert Bartlett and George L. Cox made an excellent impression as Dick Phillips. Others deserving of mention are Mac M. Barnes as Ann Phillips, Frank Weed as Paul Frost, E. F. Settle as Ephraim, Gustave Neville as Starlight, Louise Heming as Mlle. Madeline, Vera Hamilton as Mildred Hoslyn, Mamie Keene as Madge Roslyn, and Grace Thornton as Bessie Starlight. Next week, Two Little Waifs.

#### Vaudeville—Three One Act Plays.

Last Wednesday afternoon Madame Wiebe and her company produced two one-act plays, *Tic a Tac*; or, *The Stammerer*, by M. de Vernandy; *Gringoire*, by Theodore de Banville, and a pantomime, *L'Homme Aux Poupées*, the story and music by Henri Bereny. Gringoire, in which Beerbohm Tree and Lawrence Barrett made such successes as Gringoire in other years, the play of honor with H. Charles as Louis XI, and M. Laby as Gringoire, M. de Bar and M. Gillis as Fournier and Oliver, and Miles Nory and Davricourt, as Loyne and Nicole, were thoroughly artistic, and Madame Wiebe, as the doll in *L'Homme Aux Poupées*, was delightful. The three matinees of last week seem to have been very successful.

#### At Other Playhouses.

MURRAY HILL.—Charles Warner in *Drink* is the strong attraction at this house this week.

WEINER AND FIELDS.—Whoop-Dee-Deo continues.

VICTORIA.—Frank Daniels in *The Office Boy* is the bill.

MANHATTAN.—Charles Richman in *Captain Harrington* continues successfully.

DAILY.—A Japanese Nightingale. Last week.

BROADWAY.—Fritz Scheff in *Babette*. Last three weeks.

FOURTEENTH STREET.—Robert Mantell in *The Cornish Brothers*. Last week. Robert Emmet will follow.

#### JOHN KERNELL DEAD.

John Kernell, the well-known Irish comedian, died in Grace Hospital, Detroit, Mich., on Dec. 19, of acute nephritis. Mr. Kernell was playing an engagement at the Temple Theatre, Detroit, when, on Dec. 10, he became suddenly ill and was obliged to undergo a surgical operation. Against the advice of his physician he appeared in his act the night following. Upon leaving the stage he fainted, and was sent immediately to the hospital. His wife went from Asbury Park to his bedside, and during his last hours he received every care from her hands and from a number of professionals who were in Detroit.

Mr. Kernell was born in Pennsylvania forty-eight years ago, and made his debut when a boy at the Theatre Comique in Cleveland. He was associated during his early years on the stage with Harry Bennett. They made their first appearance in New York together at the Olympic Theatre in 1876, and for many years they were prime favorites in the variety houses. After they separated John Kernell and his brother, the late Harry Kernell, formed a partnership. They played in the vaudeville theatres, and were very popular. In 1893 the brothers separated. John Kernell appeared for a number of years in *The Hustler*, under the management of Thomas H. Davis, and then returned to vaudeville. His monologues, delivered in the most humorous fashion, were highly appreciated, and for years he was one of the greatest favorites on the vaudeville stage.

Mr. Kernell was married, a number of years ago, to Emily Vivian, the vaudeville actress. She and three children survive him. Mr. Kernell owned a fine farm at St. James, L. I., which was the family home. The remains will be brought to the East for burial. Handsome floral pieces were sent to the hospital by Mr. and Mrs. John Ray, the people in the current bill at the Temple Theatre, and other professionals in Detroit.

#### THE AMARANTH IN LONDON ASSURANCE.

The destruction by fire of the Academy of Music, Brooklyn, forced the Amaranth Society to shift the scene of their regular performance to the Amphion Theatre in the Eastern District, where on Tuesday night, Dec. 15, they offered Dion Boucicault's comedy, *London Assurance*, to a large audience, which seemed to thoroughly appreciate the satirical humor of the author. It cannot be said that the performance was up to the usual Amaranth standard, a tendency to overact being apparent. Pauline Willard was a delightful Lady Gay Spenser, and entered into the gaiety of the part with excellent judgment. Charles T. Catlin's portrayal of Max Harkaway was one of the most natural impersonations of the evening, while Francis Kelly did a good piece of acting as Sir Harcourt Courtly. Deane Pratt was happily cast as Adolphus Spanker, and Augustus Oelrichs gave a careful and conscientious performance as Cool. Minnie Sewell Webb was an impossible and painful Grace Harkaway. Hugo Winter had his good moments, but on the whole was too self-conscious. Charles S. Withington's Neddie was burlesque pure and simple, and would have been much improved if toned down. Alfred P. Vredenberg proved acceptable as Charles Courtly. Minor parts were essayed by Ida Waller, Robert E. Pearce, Willard Montgomery, and Fred O. Nelson, Jr.

#### NAMES MIXED UP.

Leon Washburn complains, and not without good cause, of frequent mistakes that occur in which the name of his Stetson's Uncle Tom's Cabin company is confounded with that of Stinson's company, which is producing the same play in the very small towns. Mr. Washburn's company appears in the large cities, and he is naturally averse to having the name of his company appear by mistake or otherwise where it has not appeared. These errors creep into print, and theatre managers get the impression that Mr. Washburn is playing his big company in villages, whereas he touches only at the big places. Stetson's Uncle Tom's Cabin company has been a standard attraction for years, and has visited every part of the United States with success. Mr. Washburn spares no expense in keeping up the reputation of his company, which is maintaining its popularity this season as usual.

#### THEATRE DESTROYED.

The opera house at Whiting, Iowa, a small town eight miles north of Onawa, was destroyed by fire Dec. 12. The Trousdale Minstrel company was to have given a performance the same evening, but suffered the loss of their entire wardrobe and props and twelve trained dogs, the total loss exceeding \$3,000, with no insurance. A set of fine Swiss bells and the stage scenery, which was set for the opening part, also was destroyed.

#### ASSOCIATION MANAGERS MEET.

The Association of Vaudeville Managers held their semi-annual meeting at the offices in the St. James Building last week. The only business of importance transacted was a decision to continue the association, which was originally organized for five years, until June, 1910.

#### AMONG THE DRAMATISTS.

John Cumberland has recently completed a four-act comedy-drama, entitled *There With the Goods*, in which he expects to star next season. He has also written, for Frank Keenan, who will shortly produce it in vaudeville, a sketch entitled *An Ideal Burglar*.

Ned Nye, the comedian, has just completed, in conjunction with Thornton Cole and Theodore Northrup, a musical comedy, entitled *The Giddy Goat*, which will be produced early in the new year.

#### ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Topeka, Kan., became greatly interested in the Alliance by the visit of the General Secretary on Sunday, Dec. 6. In the morning Mr. Bentley preached on the Alliance in Grace Cathedral to a crowded congregation, at three o'clock he addressed the Alliance in the Topeka Lodge of Elks at their annual memorial service, at 4:30 P. M. he preached at St. Simon's Church, and in the evening he preached on "The Mutual Relationship of Church and Theatre." In the Church of the Good Shepherd, at North Topeka. On Monday, Dec. 7, Mr. Bentley addressed the faculty and scholars of Bethany College on the Alliance. Bishop Millspaugh occupying the chair, and later he addressed the Ministerial Association of Topeka on the work of the organization. This association comprises all the Protestant clergy of the city, nearly all of whom through defective training on the subject are antagonistic to the theatre as an institution. The result of Mr. Bentley's address was very encouraging, as several professed their interest in his work, and confessed to a change of thinking on the whole subject. Later in the day a meeting was held in the parlors of the National Hotel for the purpose of organization, and the Topeka Chapter of the Alliance was launched with Dean Kays, of the Cathedral, as president, and Canon Burke as secretary. A public meeting will be held on January 4 for the purpose of increasing the membership and electing the rest of the officers.

On Tuesday evening, Dec. 8, Mr. Bentley addressed the newly organized Kansas City Chapter in the parlors of the Baltimore Hotel. Thirty-five persons joined the Chapter, and the following officers were elected: President, Rev. Theodore R. Foster, rector of Grace Church; First Vice-President, Melville H. Hudson, of the Grand Opera House; Second Vice-President, Rev. Stephen A. Northrup, D.D., pastor of First Baptist Church; Secretary, Rev. Father J. Stewart-Smith, and Treasurer, James Mackenzie. On the Local Council the following were elected: Rev. Robert Talbot, Rev. Father Fitzgibbons, Austin Latschaw, Celbe C. Cline, Rev. R. H. Fifield, Rev. E. B. Woodruff, H. D. Ashley, Mary U. Miller, Dr. Chambliss, Anna M. Miller, and A. L. Clark. The first reception of the Kansas City Chapter will be held soon after the holidays.

On Wednesday morning, Dec. 9, Mr. Bentley addressed the managers of the Kansas City Chapter in the offices of the Grand Opera House. The subject was the work of the Alliance, and particularly its attitude in relation to Sunday performances. A very interesting discussion ensued. From Kansas City Mr. Bentley visited St. Louis, Mo., and preached on Sunday in Christ Cathedral. Last Sunday, Dec. 20, Mr. Bentley preached in the Cathedral in Louisville, Ky.

Alliance services were held by the General Secretary in St. Louis, Mo., Sunday, Dec. 13. In the morning Mr. Bentley preached in St. Peter's Church, corner of Spring and Lindell Avenues. The Rev. Dr. Short, rector and chaplain, conducted the service, and there was a fine congregation, among whom were many members of Everyman and other companies visiting the city. The subject of the sermon was "The Church's Duty to the Theatre." In the evening, at Christ Church Cathedral, Mr. Bentley preached on "The Mutual Relationship of the Church and the Stage," and on Saturday evening, Dec. 12, he addressed the Kai Alpha Club of the leading Protestant clergy of the city. On Monday Mr. Bentley addressed the St. Louis Clerical, at the Cathedral House, and in the evening visited Archbishop Glennon and the Rev. Father Coffey, of the Roman Catholic Church. Both these gentlemen expressed great interest in the work of the Alliance, and the latter was pleased to become one of its chaplains. "I am glad," he said, "that such an organization has been effected, for I have been trying to do its work, as an individual among my own people, but now we can work organically and together. There is great hope for the success of our cause." On Tuesday, Dec. 15, a meeting of those interested was held in the Schuyler Memorial Hall, and addresses were made by the Rev. Walter E. Bentley, Ben Greet, of the Everyman company, and others. Dean Davis, of Christ Church Cathedral, presided, and the General Secretary outlined the work and scope of a local chapter, and dwelt on the advantage of having a strong local representation of the Alliance in St. Louis during the coming World's Fair. Ben Greet followed, and gave a very interesting address on the founding of the Church and Stage Guild in London, under the direction of the Rev. Stewart-Headlaw, who for his devotion to the cause was practically turned out of his pulpit. The Guild existed for twenty years, and having accomplished its primal purpose, the betterment of the social status of the ballet dancer, it was finally dissolved and succeeded by the Actors' Church Union of England, which is affiliated with the Actors' Church Alliance of America. Mr. Greet heartily indorsed the work of the Alliance.

At the conclusion of the address it was resolved to appoint an Organization Committee, to arrange for a mass meeting early in January, and one in April, in order that the St. Louis Chapter may be well established before the opening of the World's Fair.

Last Sunday, Dec. 20, Mr. Bentley preached in Christ Church Cathedral, Louisville, Ky., and steps are being taken for the organization of a chapter in that city. Next Sunday, Dec. 27, Mr. Bentley will be in Cincinnati, O., and will preach at St. Paul's Cathedral, Seventh and Plum streets, in the morning; at Grace Church, Avondale, in the afternoon, and at Christ Church, Sycamore Street and Broadway, in the evening. All members of the profession and those interested are cordially invited.

#### THE CHILDREN'S FESTIVAL.

The annual Christmas festival for the children of the stage will be given at Tony Pastor's The-

atre next Sunday night. The committee in charge of the event will be Lillian Russell, Mrs. Fernandez, Mrs. Pastor, Amelia Bingham, Marguerite St. John, Mrs. Rosenbaum, Florence Floyd, Bijou Fernandez, and many others. Contributions have been received from Mrs. W. K. Vanderbilt, Joseph Jefferson, Mr. Gerry, Maxine Elliott, and others.

#### THE RIGHTS TO MONNA VANNA.

The American rights to Maurice Maeterlinck's widely-discussed drama, *Monna Vanna*, have been secured by Harrison Grey Fiske from its author. Mr. Fiske entered into negotiations with Maurice Maeterlinck months ago, and an understanding between the parties was reached in October. Under the contract, which bears date of Nov. 1, 1903, M. Maeterlinck grants to Mr. Fiske in perpetuity "the sole and exclusive right and authorization to produce *Monna Vanna* or to have that play produced in all languages, except the French language, on the stage within the United States of America and the Dominion of Canada."

M. Maeterlinck had received many offers for the American rights of *Monna Vanna* from others in this country, but he was desirous that the role should be played by Mrs. Fiske, feeling that in her hands the play would be presented according to his ideas and that it would be properly produced.

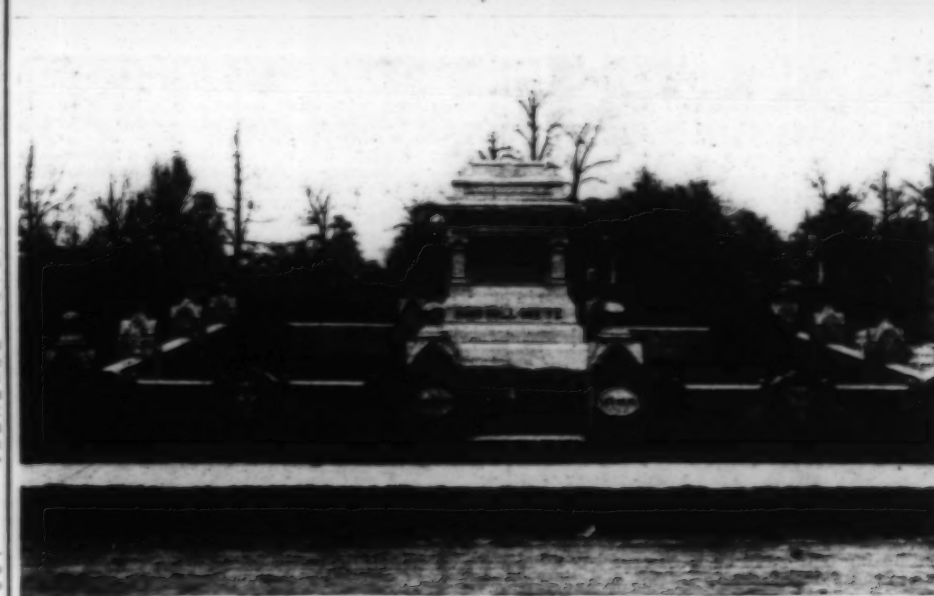
A short time ago a production of the play in German was announced by Heinrich Conried at the Irving Place Theatre, and Alice Kauser, agent for M. Maeterlinck in this country, communicated with him respecting the matter, to inquire whether there was any sanction, warrant or authority for this production. The following cablegram was received by her in answer:

"Paris, Dec. 15, 1903.  
"Harrison Grey Fiske has the sole and exclusive rights for representations of *Monna Vanna* in the United States."

"MAURICE MAETERLINCK."  
In explaining his production of the play, Mr. Conried stated that he had secured it from the translator who turned the play from French into German. "I do not know whether he had the rights to sell," Mr. Conried said to a reporter of the New York Sun, "but I am confident that my action is warranted."

Notwithstanding Mr. Conried's statement, the German production is made without the sanction or authority of M. Maeterlinck, who is the author and sole owner of *Monna Vanna*.

When Mr. Fiske first entered into negotiations for this play last Summer, it was presumed by the author and by him that the play had been properly protected in the United States. It was learned, however, that through no fault of M. Maeterlinck the American copyright of *Monna Vanna* was defective. With full knowledge of



THE HILL MONUMENT.

Erected in the Cemetery of the Evergreens, Brooklyn, by Gus Hill, as a Family Memorial.

this fact, Mr. Fiske, instead of seizing the play, desired not only to have the authorization to produce *Monna Vanna* from its author on principle, but to secure M. Maeterlinck's full sanction to the further end that the drama might be represented in this country by Mrs. Fiske in full accordance with the author's ideas. Mr. Fiske entered into negotiations and completed contracts for *Monna Vanna*, the sole moral rights to which he holds from M. Maeterlinck, to whom he will pay liberal royalties. It is believed in this case, as it has happened in the cases of Cyrano de Bergerac and other noted plays, the copyright of which was lacking or defective, that the public will protect the rights of the author as they are represented by the manager who has respected those rights, pays for them, and purposes to interpret the author's work faithfully.

The English translation of *Monna Vanna* is now being made for Mr. Fiske, and it will be a faithful rendering of the work. Orders for the costume designs have been placed abroad, while the scenes for the production will be painted in conformity with sketches approved by M. Maeterlinck.

#### THE STOCK COMPANIES.

Walter Goodrich has been engaged to play juvenile roles with the Forepaugh Stock company, Philadelphia.

The Huntley-Moore Stock company that has been playing at the Savoy Theatre, Atlantic City, is reported to have closed on Dec. 12. John L. Young offered the use of his plot to the members of the company, who are trying to reorganize under the name of the Gardner, Howe and Campbell company, and who will tour through the country as a repertoire company.

Anna Hollinger, of the Grand Opera House Stock company, Memphis, Tenn., recited Bryant's poem, "Thanatopsis," at the memorial services given in that city last Sunday by the local lodge of B. P. O. Elks No. 27.

The Hayner-Wheeler Stock report business fine everywhere, and in Fall River, Dec. 13-15, S. R. O.

Oza Waldrop has been engaged by the Enterprisers for ingenue roles with the Enterprisers company, at Portland, Ore. Miss Waldrop is said to be one of the cleverest young actresses on the Pacific Coast. Esther Lyon will be the new leading woman at the Baker Theatre.

#### SAID TO THE MIRROR.

BELLE D'ARCY. "In a recent MIRROR it is stated that Margaret Anglin never appeared with E. H. Sothern in Lord Chumley. This is an error. Miss Anglin played the role of Margaret in that play with Mr. Sothern at the Grand Opera House, New York, about five years ago."

WILLIAM H. MCGOWN. "I am closing my twenty-fourth year as correspondent of THE MIRROR, and one of my most cherished articles is my credential card of 1880, my second card."

#### MY WIFE'S FAMILY

with Ralph Steens and Harry Linton.

#### LETTER TO THE EDITOR.

##### College Rowdiness.

UNIVERSITY OF VIRGINIA, Dec. 18, 1903.

To the Editor of The Dramatic Mirror:

SIR.—In the last number of "Topics," the University paper, my letter to THE MIRROR appears, on "college rowdiness," and following it is a column of well-cold sarcasm, the whole purpose of which seems to be that my criticism was directed at "the University as a whole." While I think you will agree with me that no such construction could properly be put upon my letter, nevertheless the sarcasm has been made, and as it has been made by one of the college men, there may be a chance of its being made by some of your readers. For this reason I send you this statement, and make it with the strongest possible emphasis—namely, that so far from wishing to give the impression that Virginia is a college characterized by any kind of rowdiness whatever, I would be the very first to resent any such insinuation. You may search the length and breadth of the land and you will not find a college whose general tone is as high as that of Virginia, and few in which it is even approached. But I did mean to say that we have had those disgraceful occurrences to which I had referred, and for which the whole college, to say nothing of the perpetrators, should feel ashamed to the end of time. I think you for bringing my other letter, despite its having won me some very cordial enemies, and I sincerely trust that you will have the kindness to make room for this second one, that no one may get of the first college in the land an opinion which only a cad and a blackguard would strive to gain for it. Most sincerely yours, HARVEY DEXTER.

BOSTON, Dec. 15, 1903.

To the Editor of The Dramatic Mirror:

SIR.—Last week our Ambassador to England, Joseph H. Choate, in his Benjamin Franklin address, at Birmingham, England, said, quoting from somebody of Franklin's day:

"He pulled the lightning from the skies and tyrants from their thrones," which is about the best, briefest and most brilliant biography ever written of Shakespeare, in as many words. Can THE MIRROR help me to it?

Dr. Samuel Johnson said of Shakespeare: "He exhausted all worlds, and then invented new ones."

#### COMPANIES CLOSING.

May Sargent in *That Impudent Young Couple*, at Frankfort, Ky., on Dec. 11.

The Girl in Blue company closed in Escanaba, Mich., on Dec. 10.

Frederick H. Wilson closed his season at Carbondale, Pa., Dec. 12.

The What Happened to Jones company was yesterday reported to have stranded in St. Paul.

The Dixon Stock company closed for the holiday season, and after reorganizing will open Jan. 1, at Monmouth, Ill.

#### OBITUARY.

Edgar Mackay, leading man of the Bennett-Moulton company, died in the hospital at Bradford, Pa., on Dec. 10, of typhoid fever. He was thirty-four years old, and had long been favorably known in the profession as appearing in the original productions of *Men and Women*, *All the Comforts of Home*, and was for eight years a member of the Frohman forces. Mr. Mackay was taken ill at Butler, Pa., but he continued to play for three nights, and then, his condition becoming alarming, he entered the hospital at Bradford, where he died two days later. His wife, Beatrice Burke, of the A Desperate Chance company, was playing at Kansas City when the news of Mr. Mackay's illness reached her. She went immediately to Bradford, but arrived too late to see her husband alive. The funeral services were held at Bradford on Dec. 2, at the residence of A. K. Kieffer, directing chairman of the Actors' Church Alliance, officiating. The remains were buried at Bradford, and will later be removed to Westbury, N. Y.

Harry Wood, the well-known old stage-manager, died at his home in Chicago on Dec. 5, of dropsy, after an illness of five months. Mr. Wood was born in 1847 and began his career as a boy violinist. In 1868 he became stage-manager for William F. Fiske in Pittsburgh. Successively he was stage-manager for A. J. Leavitt, John H. Ziegler, and for various burlesque companies. He then occupied the same position at the Olympic in Chicago, and there produced *Pinocchio* for the first time in that city. For a time he was musical director of Kelly and Leon's Minstrels, and was next stage-manager for Leavitt's Minstrels. In 1891 he accomplished the remarkable feat of building a theatre, in Albany, in three weeks' time. He was stage-manager for Dick Fitzgerald at Tony Pastor's old Broadway Theatre. His last position was with William B. Smith at Grand Rapids, Mich. He is survived by his wife and one daughter. The remains were buried in Elmwood, Chicago.

Walter Leman, a vaudeville performer, died at Pueblo, Colo., on Dec. 18, of hemorrhage of the lungs. Leman lived in New Orleans, and his remains will be sent there for interment. He is survived by a widow and child. He and his wife were giving an engagement at the Empire Theatre, when he was taken ill, and the local managers and performers united in generous assistance to the stricken widow and orphan.

Mrs. J. Frank Ely, professionally known as L. Florence Harvey, of the vaudeville team of Ely and Harvey, died at the New York Hospital on Dec. 15. Mrs. Ely was in her twenty-sixth year, and had been on the stage for several years.

William Murray, a member of the Bennett-Moulton company, died in the Bradford Hospital, Bradford, Pa., on Dec. 16, of typhoid fever. Mr. Murray was twenty-two years of age. He is survived by his widow, Mabel R. Murray, of Roxbury, Mass.

Carl Lick, a trick violinist, formerly of the team of Gordon and Lick, died in the Ward's Island Insane Asylum on Dec. 10. The remains were buried by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

John Blackford, a well-known comedian, died at Charleston, W. Va., on Dec. 7, of apoplexy. He was known in England and America as "The Clown from Arkansas." His wife and two children survive him.

Freda Belke, a dancer of the company at the Metropolitan Theatre, Berlin, was murdered at Cologne, on Dec. 2, by Ferdinand Tessier, to whom she was engaged to be married.

Leo Rose, brother of Julian Rose and foster-father of Henry Lee, died on Dec. 9 at Seton Hospital, Spuyten Duyvil, N. Y., on Dec. 9, of tubercular laryngitis, aged twenty-eight years.

Mrs. Margaret Connors, the mother of Robert and Luke Connors, died at her home in Kansas City, on Dec. 3, of heart failure.

The father of Harry Davies, the tenor, who is now a member of the King Dodo company, died at his home in Denver on Nov. 29, aged sixty-five years.

Mrs. Elizabeth A. Peters, the mother of Mrs. Owen Pavett, died at the home of her daughter, 81 Flat Rock, Mich., on Dec. 6, aged seventy-five years.

George Shady was professionally known as George M. Shady, and of cancer in the Harlem Hospital on Dec. 7.

The father of Walter Wilson, of the Driven from Home company, died on Dec. 14, of cancer.

Samuel Welcker, a musician and composer of romances, died last week at Berkeley, Cal.

#### A Tonic

Horford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

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## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

The Orpheus Comedy Four head a bill that includes The Reed Birds, in their new sketch, Dodging the Dodges; Gus Williams, La Belle Blanche, Gilligan and Murray, Delphino and Del-mora, The Gagnoux, Norton and Russell, Leon and Bertie Allen, Gardner Brothers, Sully and I'helpa, The Two Hobbs, and the vitagraph.

## Proctor's Twenty-third Street.

The programme includes the Union Gating Guards, Schenk Brothers, Bailey and Madison, Mr. and Mrs. Jimmie Barry, Nicholas Sisters, Van Cleave, Pete and Ducrow, Mr. and Mrs. Browning, Carita and Company, Harry Brown, Lyonnelle Sisters and the kalatechnoscope.

## Proctor's 125th Street.

A special production of Monte Cristo, Horace Lewis, in this week's attraction. In the cast are Horace Lewis, Jessie Bonstelle, Paul McAllister, Verner Clarges, Sol Aiken, Joseph Egerton, Alice Gale, Margaret Kendal and others. Bedini and Arthur, Nora Hayes, John E. Drew, Irene La Tour, "Zaza," and the kalatechnoscope are in the olio.

## Proctor's Fifth Avenue.

The stock company presents Augustus Thomas' Alabama, with a cast including Lotta Linthicum, Albert Howson, Malcolm Williams, Alice Gale, Florence Reed, Verner Clarges, Albert Roberts, John Westley, Loretta Healy, H. Dudley Hawley, Charles M. Seay and others. The olio embraces Mark Sullivan, Orville and Frank, Hubert De-vaux, Two Balleys, John Geiger, Shedman's Animals, Sidonia and the kalatechnoscope.

## Keith's Union Square.

In Paris, a novelty recently imported from France, is the feature of the bill. Frank Keenan and his company, in the Actor and The Count, is a special attraction. Others are Shon and Warren, Kitamura Troupe, Quaker City Quartette, DeWitt, Burns and Torrence, Fields and Ward, Miss Avery Strackoach, William Cahill, Rae and Benedetto, the Shaws, Corbly and Burke, Musical Bentley and the Biograph.

## Hurtig and Seamon's.

The bill includes Eddie Girard and Jessie Gardner, Adolph Zink, Midgely and Carlisle, the Musical Dumonts, Harris and Walters, Masus and Masette, Vera King, Tsudo and the vitagraph.

## Circle.

Ned Wayburn's Minstrel Misses head the bill, and Cole and Johnson are a special feature. Others are Joseph Maxwell and Company, Press Eldridge, Harding and Ah Sid, Bertie Fowler, Miss Olive Macart's dogs and monkeys, Newell and Nible, and the vitagraph.

## Weber and Fields'.

Whoopee Dee Doo, with the new skit, Waffles, east to the full strength of the stock company, is still the attraction at this house.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Julius and Ella Garrison headed the bill and made one of the bits of the season with their burlesque and travesty sketch, which is about the only one of its kind now in vaudeville. Mr. Garrison's robust figure and splendid voice lend themselves admirably to the work he has mapped out for himself, and his wife is equally well equipped by nature and training, so that their joint work is admirable from every point of view. Mr. Garrison's recital of the speech from The Gladiator was received with great applause. As an extra attraction, Lottie Gilson made her first New York appearance in a sketch called The Fly Flirt, assisted by Billy Hart. Miss Gilson has lost none of the magnetism that long ago made her a strong favorite with patrons of vaudeville, and it must have pleased her to find that her friends had not forgotten her during her long absence. She sang several songs, with her original pauses and intonations that help so materially in making their very difficult equilibristic feats. Raymond Teal sang some good songs and parodies, including a new ditty called "Save Your Money, 'Cause the Winter's Comin' On." Ford and Dot West had a bad place on the bill, but "made good" as they always do. La Mar and Behan, Marvella and Gleason, Clark and Florette, Neesen and Neesen, Frank L. Brown, and the vitagraph helped to entertain.

PROCTOR'S TWENTY-THIRD STREET.—Dan McAvoy, owing to the fact that he had to replace Frank Moulan at the Knickerbocker Theatre last week, was unable to make his appearance in vaudeville. So Mr. Proctor engaged "Bobby" Walthor, the winner of the bicycle race, and his partner, and they gave an exhibition on home-trainers that aroused much enthusiasm. Milton and Dolly Nobles were warmly applauded for their work in A Blue Grass Widow, in which they were assisted by Eva Westcott. The Juggling Johnsons were among the best numbers on the bill and their amazing exhibition of dexterity was watched with breathless interest. Their act is very cleverly arranged and they scored emphatically. Tony Wilson and Heloise, in their splendid gymnastic act, won plenty of applause. The Adonis Trio proved vastly amusing, with their grotesqueries and kept the house in great humor. Tom Brown and Miss Navarro were up to the leaders in every way, and their original, entertaining specialty brought down the house. They do one of the cleverest colored specialties now in vaudeville. John Mayon and Company, in The Man Next Door, coasted

out laughs in large numbers and made a decided hit. Others were Mira Amorosa, Garrity Sisters, Sidonia, J. Warren Keane, a clever magician, Ziska and King, Mary Madden, Rose A. Farber and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Alabama, Augustus Thomas' interesting play, attracted good good houses last week. Verner Clarges played Colonel Preston with ability and intelligence. Charles M. Seay had an unusually good part in Colonel Moberly, and made the most of it. Paul McAllister was a good looking Captain Davenport. Jessie Bonstelle was interesting as Mira Page, and Cecily Mayer and Margaret Kirker looked pretty and played cleverly. H. Dudley Hawley, John Westley, Bessie Lestina, Louis Owen, Joseph Egerton, and Sol Aiken all scored. Billy S. Clifford's songs and remarks; Mark Sullivan's imitations; a skit by Burnett and Weyerson; the Meredith Sisters in their diverting singing specialty, and new views on the kalatechnoscope rounded out the programme.

PROCTOR'S FIFTH AVENUE.—What Happened to Jones, the rollicking farce, kept the patrons in a roar from start to finish, as it was excellently done by the clever members of the stock company, who are just as good in farce as in more serious plays. Malcolm Williams played Jones with a light touch and much ease. Gerald Griffin was perfectly at home in the part of Ebenezer, as he had played it on the road for an entire season, and it is needless to say he extracted every laugh intended by the author, and a few more through his own cleverness. Florence Reed was a dashing Clara. Alice Gale surprised even her warmest admirers by a very clever impersonation of the Swedish servant girl. George Friend was fairly good as the bishop. Loretta Healy, Lorna Elliott, Mathilde Deshon, Julia Aiken, Julian Reed, Albert Howson, Duncan Harris, and Albert Roberts played intelligently. Dan Daly headed the olio and his impersonations pleased. Others were Reed and Shaw, J. A. Wolfing's horses, Clifford and Harvey, Harry Brown, Hellman and the kalatechnoscope.

KEITH'S UNION SQUARE.—The Fadettes of Boston received a hearty welcome last week, and more than repeated the fine impression they made on their former visit. They are a splendid coterie of musicians and play selections that appeal strongly to all classes. Their excellent work is undoubtedly due to the coaching of the talented leader, Caroline B. Nichols. The drummer is an especially attractive feature of the organization, and her actions are always watched with the greatest interest. Marcus's Living Art Studios had a successful second week. Milly Capelli and her horse and dogs won much applause. Fisher and Carroll joked with one another very amusingly. Lavender and Tomson scored a big hit in their comedy sketch. Ed and Nettie Masse presented a juggling specialty that will bear comparison with any in vaudeville. They are distinctly original and keep away from the cut-and-dried tricks common to most juggling teams. Their efforts met with warm appreciation at every performance. John D. Gilbert discoursed eccentrically on interesting topics and kept the crowd in great humor. The finished work of John and Bertha Gleason, the expert dancers, cannot be too highly praised. Vera King, with songs and stories; the Lavine-Cameron Trio, in acrobatics and comedy; Chris Lane, monologist; Rosa Lee Tyler, the Creole Nightingale; Carl W. Sanderson, comedy pianist; Martin and Quigg, eccentrics, and the biograph were the other numbers of a good bill.

CIRCLE.—The Grand Opera Trio proved conclusively that good music, well rendered, is just as potent in a vaudeville theatre as it is in the Metropolitan Opera House and their splendid singing brought them the reward of vociferous applause. Edwin Keough and Dorothy Ballard shared the honors in their protean sketch, in which they show their versatility in a very able manner. Few performers in vaudeville can jump from a scene from Ingomar to a song and dance with the ease and grace of these accomplished players, and their success was most pronounced with the Circle patrons. O'Brien and Havel scored heavily with their newest skit, Ticks and Clicks, in which their talents have full scope. Bedini and Arthur convulsed the house with their juggling and comedy work. Joe Flynn had his look with him and handed out a lot of new jokes and puns that won big laughs. The Four Huntings presented their very amusing act and won laughs by the score. There are a number of funny complications in the sketch and the surprises follow each other in rapid succession. Rita Redmond, Carlisle's dogs and ponies, Seeback, the bag-puncher, and the vitagraph were also in the bill.

WEBER AND FIELDS.—The usual changes and improvements were made last week in Waffles, the new burlesque on Raffles, which has been added to Whoopee Dee Doo; and the entertainment, taken as a whole, is as bright and as new as has ever been done here. The players who missed a few lines on the first night are now more than letter perfect. An extra matinee will be given on Christmas day.

HURTIG AND SEAMON'S.—Hyde's Comedians, a galaxy of stars, drew large houses last week. Hits were made by the Four Mortons, Four Howlways, Piccolo Midgely, Yankee Comedy Four, Paul Kiehl, Hill and Whittaker, Carl and Burns, Bennett and Young, and Cole and Warner.

## The Burlesque Houses.

DEWEY.—The World Beaters, under the direction of Robie and Mack, played to large houses. James J. Jeffries was an added attraction and he drew his share of the patronage. The olio included Three Nudes, Dorach and Russell, clever musical comedians; Bohannon and Corey, Rogers and Hilpert, and Tom Waters, assisted by Major Nowak. The burlesques were Frolics at the Fair and Hotel Flip-Flap, by George Totten Smith and Fitzgerald Murphy. This week, Jolly Grass Widows.

MINER'S BOWERY.—Al Reeves and his company of entertainers pleased big audiences. This week, Rents-Santley Company.

MINER'S EIGHTH AVENUE.—The Rose Hill English Folly Company presented a diverting programme. This week, Transatlantic Burlesques.

LONDON.—Fred Irwin's Big Show drew big houses. This week, The Terrors.

OLYMPIC.—Clark's Runaway Girls ran away with plenty of approval. This week, Rose Hill English Folly Company.

## A NEW MONOLOGIST.

Eva Westcott will soon be a full-fledged entertainer in vaudeville. Since her debut, three years ago, she has done excellent work in leading original roles in Up York State, Dairy Farm, and Robert Emmet, and last season made a Broadway success as Jimmie, the bell boy, in Prince of Pilsen. Recently she gave a trial re-

hearsal of a monologue at Keith's, with the result that at the close of her present tour in January she will be seen on the Keith Circuit with her own material.

## NEW FIRM OF WAITERS.

A combination worthy of note among the song and sketch writers of the day is that of Walter Hawley and Alfred Solman. These prolific writers have opened their new headquarters in the Harvard Building, Sixth Avenue and Forty-second Street, for the purpose of revising and writing sketches, monologues and exclusive music for vaudeville and dramatic performers. They have also been very successful in writing, coaching and producing amateur operas and entertainments. They have just finished a musical comedy, entitled The Land of What, and a comic opera, as yet unnamed. Mr. Hawley is a nephew of the late Alice Ostia, in whose company he made his first dramatic attempt in 1899. The following season he became a leading comedian. Since then he has been connected with the following stars and managers: The late Margaret Mather, A. M. Palmer, Lillian Russell, Stuart Robson (stage-manager), A. H. Chamberlyn, May Irwin (leading comedian), and has appeared as co-star with Flo Irwin at the regular theatre, and in vaudeville sketches written by himself, called The Gay Miss Con and Caught With the Goods. He is also author of A Dream of Faust, for Mile. Arnheim; A Game of Hearts, for Arnold and Allen, and many others. Alfred Solman began his musical career at the Royal Conservatory of Music, Berlin, Germany, where he graduated with high honors. He came to this country twelve years ago, and since then has made himself famous through such successes as "The Way of the Cross," which has been acknowledged as one of the best sacred songs of the century; "In the Valley Where the Blue-birds Sing"; "Lenore, My Own Lenore"; "In Old Ireland, Meet Me There," and many others which have reached enormous sales. The music to the well known "Jingle Book," "Daddy Longlegs Fun-Songs" is also the work of Mr. Solman.

## TERRIBLE FATE OF LION TAMER.

During a performance at Dessau, Germany, on Dec. 7, Frau Fischer, a well-known lion tamer, met a dreadful fate while putting four lions through their performance in the presence of a large audience. Frau Fischer entered the cage holding a whip in one hand and a hoop in the other. She tried to make one of the lions jump through the hoop, and when he balked she struck him with the whip. He sprang at her, and with one stroke of his paw dismembered her. As she lay on the floor of the cage the other three lions attacked her, and the four beasts were tearing her already lifeless body limb from limb when the attendants, with iron bars and hooks, managed to drive them into the corners of the cage. There was a frightful panic among the spectators, and a number of persons were seriously injured in the rush for the doors. The tragedy was made more terrible by the fact that the little children of the victim were seated in a box and witnessed the awful scene of their mother's death. For a long time there had been a rule in Germany forbidding the exhibition of trained wild animals, but it was recently rescinded. Frau Fischer's shocking death may result in a revival of the rule.

## AN ARTISTIC CALENDAR.

William Morris, the vaudeville agent, who has been respecting in the Adirondacks, for several weeks, sent handsome reminders to several of his friends last week. They were in the form of calendars, designed and made in the North Woods, and consist of a large square of birch-bark, on which is mounted a genuine squirrel that looks almost alive. The calendar is by far the handsomest and most expensive ever gotten out by Mr. Morris, whose modesty is evidenced by the very small type in which his name is printed at the bottom of the calendar, which is attached below the end of the squirrel's tail. Mr. Morris' friends will be glad to learn that he is improving steadily.

## BENTHAM BRANCHING OUT.

M. S. Bentham has formed an alliance with Horace Goldin, the magician, who is now in Europe, that should result advantageously to both American and European artists. Mr. Goldin will watch the European field carefully and pick out acts that he knows will please on this side, and Bentham will do the same thing here, booking American acts in Europe through Goldin. Mr. Bentham is now handling Dan Daly, Dan McAvoy, Bender Sisters, Ernest Hogan and other stars, and is confining his energies to the exploitation of acts of the best and most expensive class.

## ACCOMMODATION FOR PATRONS.

When a woman manages a theatre she generally thinks of many things that are greatly to the comfort of the patrons of the house. Miss Winifred De Witt, who looks after the interests of Chase's, Washington, is always on the qui vive for anything that will cause the people of the Capital to think well of the management. Her latest scheme is to loan umbrellas to patrons on rainy days free of charge. This wonderful confidence in the honesty of the borrowers has caused much favorable comment, and it is said that there are people who purposely leave their umbrellas at home when they visit Chase's, so as to experience that delightful feeling that comes of being trusted implicitly.

## LOVING-CUP FOR GEORGE KRAUS.

The forty managers connected with "The Wheel" at the Hoffman House last week. When the festivities had reached the proper stage, Judge Warren W. Foster made a speech in which he lauded the excellent work done by George Kraus, president of the organization, in furthering the interests of all the people concerned in the burlesque branch of the profession. Mr. Kraus was then presented with a handsome silver loving-cup, and responded with a few feeling remarks. Covers were laid for one hundred guests, and the occasion was most enjoyable.

## HARPISTS IN VAUDEVILLE.

Signora Caserini and her twenty Italian girl harpists began a concert tour in this city a short time ago, but the results were not satisfactory, so the aggregation will be seen in the leading vaudeville houses, instead of on the Y. M. C. A. Circuit. They have already been engaged by Percy Williams, who will top his bill with them at the Brooklyn Orpheum early in January.

## BLIND TOM TO REAPPEAR.

Blind Tom, the phenomenal pianist, who has been out of the public eye so long that many people supposed him dead, has been rediscovered by Percy Williams, who has engaged him to appear at the houses he controls early in 1904. This is the most interesting engagement of the season, and Manager Williams will undoubtedly reap rich reward for his enterprise in making a contract with this celebrated artist.

## CHURCH TO BECOME MUSIC HALL.

The old building formerly occupied by the Christian Science Church, in Forty-eighth Street near Broadway, has been sold to the Realty Amusement Company and a firm of architects has drawn plans for the conversion of the building into a music hall. It is expected it will be finished in February.

## A VAUDEVILLE FACTORY.

All applicants received and coached during the last six months at Forrester's Studio, 138 Fifth Avenue, for opera, concert and vaudeville have secured engagements in every instance.

## VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,  
TRAPALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

Dec. 5, 1903.

Some time ago I mentioned in this column that the New York Herald prize play, Chums, was to be produced at the Tivoli. Philip Yorkie has given his audiences an interesting sketch, though it appears to me that the Herald had a lot of superfluous cash to spare in giving Thomas Frost \$1,000 for it. However, the weakness of the plot does not detract from George W. Leslie's success in the part of Edward Patterby, one of the Chums. He renders the clever dialogue in a spirited manner, creating a lot of humor in the numerous and rather disjointed complications that occur. On the whole the piece was well received.

Dutch Daly, who is appearing at the hall, also made a hit, though I was under the impression that the Tivoli audiences did not encourage any suggestive jesting. It is far from creditable to an artist when he stoops to win applause with risqué jokes, for I never could see the necessity of performers' deviating from the entertainment fit for a drawing-room on the music-hall stage. If the moral atmosphere of the vaudeville profession is to be raised to a generally acceptable level, it is not by permitting the unwritten laws of decency and decorum to be so easily broken.

Rachel Lowe, an English comedienne, who till recently was as popular as the "Slavey" in the Collins Trio sketch, A Private Seance, is continuing her popularity with renewed vigor at the Tivoli also. Her turn, I believe, would be much appreciated by American audiences, as her character work is full of natural art that would appeal quickly to theatregoers in the States.

At the Palace, Marguerite Corneille sang "Come Down, My Evening Star," in an extremely fetching manner. She looked as charming as ever in an exquisite gown and chic enough to bring down the house, let alone an evening star. Her other songs, "When Mr. Shakespeare Comes to Town," is also very well rendered.

George Fuller Golden evidently has made a corner in public appreciation, for the way he takes the Palace audience by storm is remarkable. His success there is certainly an unrivaled one and a well-deserved one.

A couple of clever trumpeters give a good musical turn at the Paragon this week under the name of Rackett and Hazard, and their names aptly speak for the amount of applause they got. On the same bill a couple of tambourine spinners, Tambo and Tambo, give a neat, clean act.

Johnstone and Cooke are delighting the Collins' audiences with their charming sketch, All's Fair in Love. They appear at the London Shore-ditch next week, where they are billed very heavily.

Little Tich is appearing at the New Cross Empire this week and delighting the audiences with his songs and eccentric dancing.

Will H. Fox is capturing the audience at the Stratford Empire in his "Paddywhiski" act. He is certainly clever and a big favorite on this side of the water.

Another large music hall is to be built in the West End of London, within a short distance of New Oxford street. It is wonderful to me how they can all pay.

The management of the Alhambra, which has recently been commended by the London County Council on the measures being taken for the prevention of fire on the stage of that theatre last Thursday, had an unexpected demonstration of the efficiency of some of the apparatus connected therewith. Just as the fire resisting curtain was being lowered during the orchestral selection the water sprinkler lever was brought into action by mistake, the audience being immediately regaled with a water display on the stage rivaling the best efforts of nature during the past wet season.

It is surprising that an artist of Mrs. Brown Potter's calibre should aspire to win approval from the habitués of a "ten-twenty and thirty" hall. She appears in Birmingham this week with an ode to Joseph Chamberlain and Fair Trade, supported by a host of bona-fide working men at the Hippodrome. What one won't do for the almighty shillings! Joseph Chamberlain, I understand, has allowed his name to be used in connection with this "fiscal poem."

On Tuesday, Dec. 8, Charles Morton celebrates the eleventh anniversary of the founding of the Palace. On these occasions, the programme will be contributed to by theatrical artists as well as many from the halls. The list includes Lionel Brough, Norman Salmond, Marie Dainton, Marie George, Marguerite Corneille, George Fuller Golden, Williams and Walker, and George Chirglin.

Dec. 12, 1903.

Consl, the "Prehistoric Man," is well named. What a demonstration of Darwin's theory is this Chimpanzee at the Hippodrome! I went to the Hippodrome to be amused by this ape, and amused I was, but a feeling of a most awful degradation came over me after Consl left the stage. They advertise him as "What Is It?" After seeing him I feel inclined to ask "What Are We?" Comparisons are odious, and so are monkeys in spite of the fact that it is no slight on man's intelligence after this to be called a monkey. Appearing on the same bill are Chung Ling Soo, the almond-eyed conjurer, Hawson and June, who are adepts at boomerang throwing, and Woodward's seals and sea lions, that seem to have sealed themselves for a long engagement at this hall.

The Golden Princess and the Elephant Hunters will be the title of the Christmas Production at the Hippodrome.

Cycling sensations are becoming a popular fad at the halls, and they afford a diversion to the programme which is greatly appreciated. At the Alhambra a daring exponent of tricks on the wheel, Ralph Johnstone, the original jumping cyclist, is risking his life nightly by bouncing on his cycle up steep ladders and over wide spaces, till it is a wonder that he does not break his fall and his neck on the unyielding floor instead of leaping on to the prepared springboards so cleverly and neatly. A pleasant relief to the tension of watching his daring feats is suggested in the native humor of his black attendant, whose well-acted symptoms of fear for his master's safety cause him to appear in many a ludicrous situation.

The Imperial Bioscope gives some excellent reproductions of "Lumbering in a Canadian Forest" and of the "Fraser River Salmon Fisheries," where the Alhambra treats its patrons to the remarkable spectacle of a catch of 50,000 salmon in two hours. The pictures are the clearest I have seen, and rendered doubly interesting by a description of each one's being given by an interlocutor while they are produced.

Even artists are hampered in their transit across Europe, a pompous officialdom seeming to exist only for the purpose of hindering professionals from crossing frontiers, who have literally to wade through an enormous amount of red tape, and consequently suffer greatly through loss of time. Cliff Hertzog, the clever animal trainer, who will soon be seen in the States, told me the other day that on one occasion, when he was leaving Dresden, en route for Brussels, where he had to fulfill an engagement, he was delayed fifteen days before he got official permission to commence his journey, and then it had to be sanctioned by the governments of three countries—Saxony, Prussia and Belgium. Such unnecessary fuss is nothing short of humbug, and it should warn American performers, with animal acts, who anticipate European engagements, what trouble they will have to encounter on the Continent.

At the Shepherd's Bush Empire a familiar dancer, Petite Ida Heath, is still giving her national dances with some dexterity.

Philip Korke has engaged Mrs. James Brown Potter for an exclusive West End engagement, appearing at the Tivoli for the Christmas Holidays, where she will recite her popular fiscal poem, assisted by a large chorus.

Frank Lawton, the whistler, and Paul Cinque-



VAUDEVILLE.

VAUDEVILLE.

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VAUDEVILLE.

## After the Holidays, Vaudeville Managers Can Secure

## Chris BRUNO AND RUSSELL Mabel

By communicating with

JO PAIGE SMITH, Association Vaud. Managers, New York.

P. S.—Chris Bruno, also proprietor of The Adelaide Kennels.

vall have both been engaged to appear in Jack and the Beanstalk at the Broadway Theatre New Cross.

The Valdres, trick cyclists, are back in England after a long and successful tour round the world.

A pretty turn, that struck me as likely to go well on the American stage, is the Sarathaler Sextette, in which six dainty Tyrolean ladies give admirable play to their well-modulated voices. Yodeling has always a fascination for the ear and that there can be no doubt on that point one has only to hear this charming sextette, staged amongst the mountains of Tyrol and attired in their pleasing costumes. An interesting finish to this good act is given by the appearance of a Tyrolean peasant, who with a couple of the Sextette proceed to gracefully gyrate in the steps of their national dance. On the same bill a duo that styles itself American Originalities—O. G. Seymour and Maud C. Dupré—I fear have made their act so fearfully original that their work is a little above the comprehension of their audiences. Seymour's representation of a bearded Chinese is clever, but English people are not at all acquainted with the character of the yellow man, and I am inclined to think that if his makeup was of some popular figure, like Sunny Jim, he would go down much better. Maud Dupré dances well and is clever, but her Dutch is poor, and if it wasn't for her clogs it would be difficult to attach her work to any nationality.

Wilson and Waring and B. G. Knowles sail for South Africa to-day. They will soon be wearing the happy smile, as African engagements are very lucrative. The Doherty Sisters only lately returned from there, having brought back with them a portion of the Kimberly mines.

The members of the Theatrical Managers' Association, it is stated, have not decided to suspend, until after the pantomime season, proceedings against proprietors of variety theatres who persist in continuing performances contrary to the law. Recent litigation has apparently exercised little effect upon the policy of music-hall managers generally. Sketches still go on, and will until some more important decision is reached. Surely they ought to compromise.

REVONOC.

## HOUDINI'S EUROPEAN NOTES.

MIDDLESBOROUGH, ENGLAND, NOV. 25, 1903.

News from the Continent, which has reached me in the Province, will be of some interest. First I will mention the diving and swimming elephants with Circus Wulff in Brussels. They have five large elephants that dive and swim at every performance, and who are the hit of the bill. They have 250 people engaged so as to make a sort of a "drama" of the affair. The principal parts as well as the "heavies" are played by the elephants.

In Paris Frank C. Bostock has the city in excitement with his wild animal exhibition, and Herr Seeth has at last found a worthy rival in Captain Bonavita with his troupe of twenty-seven lions. Herman Weedon also has created quite a sensation with his exhibition of fifteen lions, tigers and other beasts of prey. Manager Bostock is drawing packed houses to the Hippodrome. At the Folies Bergere La Lole Fuller is featured, and De Besell once again throws mud at a board, to show how he makes faces and things. At the Casino de Paris we have Ten Ichl with his troupe of Japs, doing the rain-making trick, and making more than good. A Mr. Edwards is showing an "auto-girl," and has succeeded in making a good advertisement for Moto-Girl, who, by the way, has been the hit of a bill in which she has been placed at the Olympia. At the Scala in Paris Eugene Fougere and Mile. Dielerle are playing the principal parts of the revue, written by a Monsieur R. P. Lafargue. A notable performance, which is taking place at the yearly Fair, or whatever you call it in English, is on the Montmartre. There is a sort of animal exhibition, in which eight lions play an important part. On top of their cage, which is opened there is a small teacup cycle track built, and while the lion trainer makes the lions go through their various antics, two cycle riders are doing a "championship race" above their heads, separated from the lions, but in the cage, a young lady is making a horse go through all the high school stunts. The price of admission is very small, and so this exhibition is jammed all day. In fact, they have to have two sets of cycle riders, who take turns in racing for the championship. This certainly is a novelty act with a vengeance.

At the Eden Theatre, Aachen, the Hoopers and the Baldwin Brothers are features for the last half of the month. In Amsterdam, at the Rembrandt Theatre, Pantser Brothers are the feature, and Ernest Pantser has been advertising the fact that he has signed a new contract with his brother for four more years, so the report that Ernest was going to do an act with his wife is not founded on fact. At the same theatre will be found Harry La Marr and some "Cliff Dwellers from Texas," which I think must have originated in the mind of Mr. L. Levin, who is always discovering something from "America" for the benefit of the Hollanders. At the opposition theatre, Circus Carré, Eph. Thompson, with his school of elephants, is drawing big houses, and Harry Atkinson is busy making his usual success. Circus Carré is now touring through Italy. This theatre is simply called Circus Carré, and is ably managed by Herr Fritz Van Harlemm.

An interesting and novel turn is now at the Olympia in Dortmund, Germany. It is the act of the "Olopa." I have been with this act in Russia, and think it would be a very good number for America. The male member of the team does a peculiar musical-balancing act, and as a finish he juggles a piano on his chin. When he turns the piano around you think you see his lady assistant seated in the piano, but you don't. He has a figure made to represent the lady, and when the audience discovers that he has played a huge joke on them his success is great. He exposes his trick on leaving the stage.

The Two Erlots are now in Essen Ruber. They are two American performers, and have changed their name for Germany. Their act is called Fun in an American Saloon. In Elberfeldt, at the Apollo Theatre, we have our old friend, Captain Vitero, the poison eater, as the feature of the variety bill, and although the Berlin police prohibited his act, he manages to smuggle himself in once in a while and juggle away a great big laugh.

Come to think of it, I almost forgot to inform you that the Theatrical Agency of France is a doomed institution. To tell a short story shorter, the Chamber of France has issued a law which prohibits theatrical agencies and "servants furnished" offices. Quite a nice thing, to have the two "arts" placed side by side. This comes from the fact that during the past few months several "offices" for servants and "positions furnished on the stage" have been raided, and the managers have been sent away to partake of a vacation at the expense of the Government. The new law will do away entirely with all

agencies. The court made "sh" of all, and they must know what they are doing in France. Vive la France!

In Nuremberg there is appearing a juggler named J. Nenora, who claims to be the first and original soap bubble juggler. While this man is really very clever a word may be said for Salerno, who has invented several instruments which enable him to juggle with large soap bubbles and make them take various forms. Pretty soon this will be thefad, and bubble jugglers will soon be a class among themselves.

Batty, the bear trainer, is in Reichshallen, Cologne, Germany, and doing very well. His act out of bear training is a bear that throws concertina on a horse's back. It can't be called a fair concertina; it is more of a handspring. But it is the first time that a bear has ever been made to "tumble himself."

Manager Zechner, who recently opened the Reichshallen, in Köln, has resigned and Herr Schulteis has once again taken up the reins of this establishment. Golda, the magician, is in Prag, at Tichey's. In Hamburg, at the Hansa Theatre, Salerno, the juggler, the Three Yacarys, comic acrobatics; Smith and Rude; Margarethe von Ney, May Hamaker, and the Kaufmann Troupe of "Kunststräßenkünstler" are doing well. Saharet has filled her two months' engagement at the Wintergarten, Berlin, and is now busy in Germany, playing a short tour for which she receives the highest salary ever paid to a vaudeville artist in Germany. Here in Middlesborough they have an amateur cake-walk, for prizes of gold (?) watches. I have had the pleasure of seeing several batches of "prize walkers," and the peculiar gyrations some of the "prizers" go through would make one think that they were walking heel and toe instead of cake-walking. The best thing of all is the champion cake-walker of Leeds, who first of all shows to the audience what cake-walking is, and the audience is informed at the same time that "Mr. Shapre" will give lessons in cake-walking free of charge to all those that wish to compete. The business is record-breaking, and the only mystery apparent is, who is doing the drawing—is it Houdini with his \$800 weekly salary or the cake-walkers with their \$8 "cold" watches.

HUDDERSFIELD, ENGLAND, DEC. 1, 1903.

Herr Victor Neumann arose in the German Reichstag and made a speech, in which he called every one on the variety stage very hard names. He even went so far as to mention certain managers and troupes, and no doubt went home fully satisfied that he had told "common folk" something that they would "put in their pipes and smoke." And so they did, but he little thought that they would "smoke up" so strong. Every performer awoke, and cried for "Rache." It looked as if Herr Neumann had bitten off more than he could chew, and not until he saw the storm arise, and that he had no loop hole to crawl out of (although he must have felt pretty small, and any old hole would have suited his purpose), he published a letter, in which he regrets that he has been "misunderstood," and states that the theatres of the variety that he alluded to were the theatres in China, Egypt and the Orient. He simply wanted to inform people that such things occur in Asia, and not in the well organized theatres of North America and England, as well as Germany, and that he had only words of praise for all the hard-working performers and managers of Germany, and that he regretted exceedingly that his speech in Berlin at the House of Lords of "Rathshaus" had been misinterpreted. In conclusion, he says: "It is sad that, although I spoke ill, I meant only good." I think that he will have to do some better letter writing than he has done in his letter of explanation. As he made his speech in the presence of the greatest law makers of Germany, it is more than likely that he will retract all of his utterances, so as to try to crawl out of the numerous slander charges that he will shortly have to stand trial for, as every manager and performer whose name he mentioned has brought suit against him.

In the Berliner Artisten Zeitung there is an account of a terrible affair which took place between Maxilly, the French singer and Paquerette, the eccentric. It appears that Maxilly, being jealous, waited for Paquerette and deliberately stabbed both her eyes out. The affair occurred in Paris, at the Theatre Parisiana, where both were filling an engagement.

A law suit has been won in Bremen by some actor who refused to appear as a "clown" and he was discharged. At the trial he claimed that, being a first-class "komiker," it would hurt his reputation wherever it would become known that he appeared in a "thinking part." He was given the verdict, and Herr Director was compelled to pay full salary for the entire term of the contract. The German legitimates have a very hard time of it, and their lives are not as easy as one would imagine they ought to be. In proportion, their salary is smaller than in America, and the contracts are in a great many cases "law books." There is now a manager, who was in Dortmund a great many years, of whom it is said that he had a clause in his contracts which read: "Should a member of my company die during his engagement, the management has the right of using the corpse for three days after death."


Several deaths have occurred lately, among whom may be mentioned Paul H. Conrich, better known as Cincro, who had made quite a reputation as a "Handcuff King." He had been falling in health, and had just signed a contract with Manager Rickards to open in Australia, according to the London Era, and died on his way to Sydney, where he is buried. He was about forty-five years of age and had been a performer for many years. He leaves a son and daughter. He was recently married to a lady who used to manage Karo, when Karo toured America.

The elder Welton, of the Brothers Welton, while suffering from typhoid fever, threw himself out of a window in Paris, at the Hotel Two Hemispheres, and, although receiving terrible wounds, lived two days after. He will be buried in Paris.

In Constantinople, after winning the championship wrestling match, the last fall of which took him five hours to win, Michael Mourat, with his friends, went to a coffee house and ordered coffee. After the first few swallows he dropped over dead. Foul play is suspected, as a large sum of money changed hands, and from what can be found out it seems that the deceased performed a "double-cross" experiment, as it was his turn to lose. Although he won the match he lost his life. The police have stepped in and have started to investigate.

Crown Masoli, of Circus Schuman, asked Father Time a riddle to which "death" was the answer. Poor Masoli is buried in the Hegwig churchyard near Berlin.

The death of Arthur Milon in Chicago was a great surprise. The Four Milons counted a great deal on this American tour, but fate stepped in and the young bride who was to be well hear of the death of Arthur when he re-



*If the combination of originality, humor and magnetism caused the every to capitulate as quickly as it does a vaudeville audience—what a great seller Seal Russell would make.*

STARRING NEXT SEASON IN "THE BELLE OF THE GHETTO"

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Presenting A VERY BAD BOY, by Arthur J. Lamb.

This week, Orpheum, Los Angeles; Kansas City, Jan. 3, 1904.

Two Hebrew Comedians,

## HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

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## 6 MUSICAL CUTTYS 6

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Per. address, 237 W. 120th St., New York.

## CHARLES KENNA

Presenting his original One-man Sketch,

"THE FAKIR."

Shea's Empire, Cleveland, Dec. 21. Dec. 28, open. Temple, Detroit, Jan. 4.

The Jolly Jackies.

## Gaston and Stone

This Week, Duquesne, Pittsburg, and Pastor's, New York, to follow.

maining trio return. After the quartet had finished their tour in America they were all to join in the festivities of the wedding of poor Arthur. From what I can learn the remaining trio have already returned to Germany.

It may surprise you to know that Mephisto and Marguerite are now doing an act together in Sweden. I saw them well advertised, and think they do some kind of a "contortionistic" exhibition. They are at the Establishment Mossback, Stockholm, Sweden.

While W. C. Fields is in South Africa he has an imitation in Germany—or he will find one—who calls himself O. C. Shields. Same make-up; the only thing lacking to make it the same act is that Herr Shields is a sad comedian. I hear that his real name is Oscar Streithauer. My word! I have heard a good story about a German team of acrobats that came to England and walked into an agent's office looking for an opening. "What can you do and who are you?" they were asked. "Well, we are Billis und Dilla. We make Spanish ring work, and if that won't succeed we will do illusion and coin manipulation; and if that's no hit we will make a pantomime 'Yodlers an der Elm'; and when all this fails we will do an Irish talking and knockabout show." I think they were engaged.

There is one act on which I must say a few words, and that is the team of the Two Reegals, who advertise themselves as "The Best American Musical Eccentric Comedians of their kind in the World." At the bottom of their advertisement they have a notice that reads as follows: "Concurrence impossible: for first-class circus and variety theatres only. Unique of the kind. Realization of engagements by no entire satisfaction." This is their ad. word for word and letter for letter.

I broke out of the jail here yesterday, and by this morning's mail I received a letter from some coffin seller who wants to know how much I will pay him if he screws me down in a coffin, and I fail to get out. I answered him that I would pay him \$1,000 if he ever had me so foolish as to allow myself to be screwed in a coffin until Old Death comes along and takes my number.

VAUDEVILLE IN CUBA.

Arrangements were concluded last week between Edmund Gerson and Sig. Saavario, proprietor of the Payret Theatre in Havana, Cuba, for the introduction of American vaudeville in Havana. The first company will start in a few days, and if the venture is successful new performers will be sent down every week and the house will be run on the same plan as those in New York, with frequent changes of programme at popular prices. Blockson and Burns and Albini are among the performers who will appear in the initial performance.

## PRIMROSE TOOK THE BATHS.

George Primrose was forced to rest for a little while, owing to the burning of Hopkins' Theatre in Louisville, so he filled in the time by taking the baths at Mount Clemens for two weeks. He re-opened last Monday at Proctor's Theatre, Albany, beginning an eight weeks' tour

of the Proctor Circuit, which will keep him in the neighborhood of New York for two months. Mr. Primrose is thoroughly delighted with his experience in vaudeville, as he is entirely free from the cares of management.

## STAGE PLAYS AT MUSIC HALLS.

TRAPALGAR HOUSE, GREEN STREET, LEICESTER SQUARE.

(Special Correspondence of The Mirror.)

LONDON, W. C., DEC. 5, 1903.

With reference to a recent decision of great importance to music hall proprietors and artists, I have obtained an interview with Harold Hardy, of the Temple, an expert in theatrical law and dramatic copyright, and the far-reaching consequences of the case must be of interest to the large number of Americans who are now playing at the halls in England and to those contemplating visiting this country.

Mr. Hardy says: "The recent case in which the proprietor of the Palace Theatre was fined for permitting the performances of a so-called sketch at a music hall is of the greatest significance, not so much on account of the importance of the magistrate's decision, for it is difficult to see how he could have decided differently, but because attention is directed to the provisions of an act of Parliament which have been widely infringed and consistently ignored. There can be no doubt that if the Theatres Act, 1843, under which the recent proceedings were taken is to be rigidly enforced, there is hardly a music hall proprietor in London who does not run the risk of prosecution and the danger of being mulcted in heavy penalties under the statute; and, further, every music hall artist who takes any part in a so-called sketch which comes within the comprehensive term of stage play is liable under the act to a penalty of £10 for every day on which the performance takes place."

"At the present time the London music halls have a license from the London County Council for music and dancing only. The theatre, on the other hand, have authority by Letters Patent, or the Lord Chamberlain's license for the performance of stage plays. Speaking generally, outside London, the license for stage plays is obtained from the County Council, and in some instances music halls have taken the precaution to obtain from the County Council both the license for music and dancing and the license for stage plays. Now, however, there is an intimation that the Council will not issue both these licenses to one theatre or music hall, and the proprietor will have to choose which license he requires."

"Whether the Lord Chamberlain intends to refuse a theatre license to a theatre licensed for music and dancing within his district or jurisdiction remains to be seen. But, in any case, there are at the present time and will always be a large number of music halls which have not a theatre license for the performance of stage plays."

"Now, what is a stage play? And how is any up-to-date sketch at a music hall to be excluded from the comprehensive definition of stage play within the act?"

"A stage play, it is enacted, shall be taken to







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NOTHING SUCCEEDS LIKE SUCCESS—LAUGH AND THE WORLD LAUGHS WITH YOU.

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# GRACIE EMMETT & CO.

In MRS. MURPHY'S SECOND HUSBAND, Now Touring England.

MRS. GRACIE EMMETT & CO., in Mrs. Murphy's Second Husband, at the Empire, Birmingham.

*Birmingham Daily Post*, Nov. 18th, says:—EMMETT.—There is an excellent programme at the Empire this week, and the crowded audiences last night showed their approval by loud applause. A comedy, entitled Mrs. Murphy's Second Husband, played by Miss Gracie Emmett's Company, was productive of hearty laughter. The piece, which has been presented in Australia, is now presented in England for the first time, and it is admirably suited to the concert-hall stage. It is full of humor, which cannot fail to amuse, and the characters were ably sustained.

Re-engaged After First Night.  
*Midland Express*, Nov. 10th, says:—EMMETT.—Nothing smarter or more amusing in the way of sketches has been seen in Birmingham for some time than Mrs. Murphy's Second Husband, which Miss Gracie Emmett and her company are producing at the Empire. Smartly written, full of entertaining complications, and admirably played, the piece has been a success. Empire, Birmingham, Every Evening. Empire, Edinburgh, Monday Next. Empire, Liverpool, &c., to follow.

Arrived from AUSTRALIA Nov. 7th, opened the 9th at BIRMINGHAM for one week. After first performance was engaged for the MOSS TOUR which closes Jan. 9th. Open at PALACE THEATRE, LONDON, Jan. 16th. "A Merry Xmas and Happy New Year to All."

noted and magician, still held the boards.—Empire (Alex. Fredrick, mgr.): Closed indefinitely.  
**MARYSVILLE, CAL.—OPERA HOUSE** (G. W. Hall, mgr.): Local vaudeville 10. Packed house. Excellent.  
**LEHIGH, IND.—Bijou** (Boone Williams, mgr.): Harmonious Quartette 14. Pleading performance to small audience. Ten Nights in a Bar Room 22.  
**MINNEAPOLIS, MINN.—Sam Devere and co.** were at the Devere week 6 and made a hit. Harry Bryant's Burlesques week 13 were above the average.  
**LOUISVILLE, KY.—The Merry Maidens** enjoyed a week of fine business at the New Buckingham 14. Curtin-Syddell co. 20.  
**MONTREAL, CAN.—Royal** (Sparrow Amusement Co., mgr.): Bowery Burlesques 7-12. American Burlesques 14-15. Thoroughbred 21-26.  
**RICHMOND, IND.—Phillips Opera House** (O. G. Murray, mgr.): The New Octoroon 2. Canoeed. Dainty Farce 4. Pleased good house. Innocent Maids 22.  
**ST. PAUL, MINN.—Star** (Mort H. Singer, mgr.): Moonlight Maids co. to large patronage week 4-12. Sam Devere's Big co. drew large patronage 13-19.

Edouin and Edwards—Shea's, Buffalo, 21-26. Edwards, Sam, and Co.—Grand, Indianapolis, 21-26. Columbia, Cincinnati, 28-Jan. 2. Eight Vassar Girls—Shea's, Toronto, Can., 21-26. Eldora, Two-Blingington, W. Va., 21-26. Charleston, W. Va., 28-Jan. 2. Eldora and Norine—Haymarket, Chicago, 21-26. Eldridge, Press-Circle Music Hall, 21-26. Orph., Brooklyn, 28-Jan. 2. Elinore Sisters—Pol's, New Haven, 21-26. Ellsworth, Mr. and Mrs. Harry—G. O. H., Chicago, 21-26. Elmer, Terry, and Co.—Lyceum, Boston, 21-26. Emerson and Omega—Keith's, Phila., 21-26. Emmett, Corrigan, and Co.—Pol's, New Haven, 21-26. Emmosa, Frank—Huntington, W. Va., 21-26. Charleston, W. Va., 28-Jan. 2. Ernest, Charles—Shea's, Buffalo, 21-26. Fadette Orchestra—Chase's, Washington, 21-26. Falke and Seamon—Avenue, Detroit, 21-26. Faust Trio—Empire, Hoboken, 20-27. Fay, Hugh—Empire, Stratford, 21-26. Felix and Barry—O. H., Chicago, 21-26. Ferguson and Mack—Keith's, N. Y., 21-26. Fields, Fanny—Palace, Croydon, 21-26. Empire, Shepherd Bush, 21-26. FIELDS, W. C.—Empire, Johannesburg, 30-Jan. 25. Fields and Hanson—Jeffers', Saginaw, Mich., 21-26. Fields and Martin—Howard, Boston, 21-26. Fields and Martin—Keith's, N. Y., 21-26. Orph., Brooklyn, 28-Jan. 2. Fields, Harry and Sadie—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2. Filson and Eroll—Empire, Cleveland, 21-26. Cook's, Rochester, 28-Jan. 2. Fischer and Walker—Orph., Kansas City, 21-26. FISHER, MR. AND MRS. PERKINS—Casto, Lawrence, 21-26. Casto, Lowell, 28-Jan. 2. Fitzgerald, H. Y.—Orph., Brooklyn, 21-26. Fleury Troupe—Orph., Brooklyn, 21-26. FLETCHER, CHARLES LEONARD—Grand, Indianapolis, 20-26. Columbus, Cincinnati, 27-Jan. 2. Florens Troupe—Colonial, Cleveland, 21-26. Foster, Willard—Huntington, W. Va., 21-26. Charleston, W. Va., 28-Jan. 2. Fox, Madge—Columbia, St. Louis, 21-26. France and Walsh—Comedy, N. Y., 21-26. Franciscan and Lewis—Avenue, Pittsburgh, 21-26. Franklin and Hayman—Howard, Boston, 21-26. Franklin and De Forrest—Olympic, Chicago, 21-26. Fraser and Mac—Empire, Nottingham, 21-26. Free and Fields—Miner's Bowery, 21-26. Waldman's, Newark, 28-Jan. 2. Frobel and Rugan—Empire, Birmingham, 21-26. Empire, Sheffield, 28-Jan. 2. Frosto and Harvey—Palm Garden, Ashland, Wis., 21-26. Fuller, Ida M.—Hansa, Hamburg, Germany, 21-26. Gallagher and Barrett—Colonial, Cleveland, 21-26. Gardiner Children—Pol's, New Haven, 21-26. Gardner and Steadman—Lyceum, San Francisco, 14-26. Gardner and Vincent—Avenue, Detroit, 21-26. Colonial, Cleveland, 28-Jan. 2. Gardner, West and Sunshine—Olympic, Tacoma, 21-26. Garrett—A. and S., Boston, 21-26. Gaston and Stone—Duquesne, Pittsburgh, 21-26. Pastor's, 28-Jan. 2. Genaro and Bailey—Haymarket, Chicago, 21-26. Gilkey, Ethel—Nelson, Springfield, 21-26. Gillett Trio—H. and S., N. Y., 21-27. Gilmore, Pearl—O. H., Chicago, 21-26. Gilson, Lottie, and Billy Hart—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2. Girard and Gardner—H. and S., N. Y., 21-27. Gleason, Harry—Haymarket, Chicago, 21-26. Gleason, John and Bertha—Keith's, Phila., 21-26. Goldfarb, Hal, and Co.—Orph., Los Angeles, 14-26. Golden Gate Quintette—Orph., Brooklyn, 21-26. Gray and Grady—Empire, N. Y., 21-26. Greene and Werner—Colonial, Cleveland, 21-26. Haines and Vidon—Olympic, Chicago, 21-26. Hall, Artie—Howard, Boston, 21-26. Hanover and Deane—Keith's, Boston, 21-26. Harmony Four, The—Empire, Newport, Eng., 21-26. Empire, Nottingham, 28-Jan. 2. Harper, Desmond and Bailey—Shea's, Buffalo, 21-26. Harris and Walcott—Orph., Omaha, 28-Jan. 4. Haskell, L.—Colonial, Cleveland, 21-26. Hawkins, Lew—Keith's, Phila., 21-26. Haymond, Al—Boston, Boston, 21-26. Healy, Carroll—Mechanics', Salem, 21-26. Healy and Exela—Edison, Whatcom, 21-26. Edison, Vancouver, B. C., 28-Jan. 2. Heavenly Twins, The—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2. Hecklow and Wheeler—Orph., Terre Haute, Ind., 21-26. Hecklow, Charles—Orph., Terre Haute, Ind., 21 and 28. Hebron, Tom—Park, Seattle, 21-26. HELENA, EDITH—Anno, Dusseldorf, Germany, 16-31. Meilani, Hannover, Germany, Jan. 1-15. Henry, Louise—Mechanics', Salem, 21-26. Herrmann, Adelaide—Shea's, New Bedford, Mass., 21-26. Maletic, Boston, 27-Jan. 2. Hickey and Nelson—Avenue, Pittsburgh, 21-26. Hill, Hamilton—Tivoli, London, 21-Jan. 25. Hines and Remington—Orph., Los Angeles, 21-28. Hobbs, Two—Park, N. Y., 21-26. Hoey and Lee—Shea's, Toronto, Can., 21-26. Shea's, Buffalo, 28-Jan. 2. Hoffman and Pierce—Empire, Cleveland, 21-26. Holden and Florence—Orph., Omaha, 28-Jan. 4. Holden's Manikins—Shea's, Buffalo, 21-26. Holdsworths, The—Park, Worcester, 21-26. Nelson, Springfield, 28-Jan. 2. Holloway Trio—Keith's, Birm., Phila., 21-26. Holt, Alf—Columbia, Cincinnati, 21-26. HOUDINI, HARRY—Palace, Hull, Eng., 21-26. Empire, Bordesley, Eng., 28-Jan. 2. Howard Bros.—Orph., Omaha, 28-Jan. 4. Howley and Lewis—Columbia, St. Louis, 21-26. Howley and Vase—Casto, Lowell, 21-26. Hudson, Mabel—Keith's, Providence, 21-26. Hughes, Mr. and Mrs. Gene—Sunderland, England, 21-26. London, 28-Jan. 2. Humm, Rose and Lewis—Trent, Trenton, N. J., 21-26. Hyde's Comedians—H. and B., Brooklyn, 28-Jan. 2. Ingram and Nicander—Keith's, Birm., Phila., 21-26. Jarrod, Dolly—Howard, Boston, 21-26. Johnson—Casto, Worcester, 21-26. Johnson and Wells—Olympic, Chicago, 21-26. Johnsons, Jugglers—Proctor's, Albany, 21-26. Johnstone and Cook—Tivoli, London—Indefinite. JOHNSTON'S, MUSIC—Reading, 21-26. Scranton, 24-26. Miner's 8th Ave., N. Y., 28-Jan. 2. Jones, Irving—Orph., Omaha, 20-26. Juniper and Robinson—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2. Kaufman Troupe—Keith's, Providence, 21-26. Keane, J. Warren—Proctor's, Albany, 21-26. Proctor's, 8th Ave., N. Y., 28-Jan. 2. Keaton, Harry—Orph., N. Y., 21-26. Keeler and Don—Keith's, Phila., 21-26. Keenan, Frank, and Co.—Keith's, N. Y., 21-26. Keith's, Phila., 28-Jan. 2. Keiffer and Diamond—Olympic, Chicago, 21-26. Kenna, Charles—Cleveland, 21-26. Empire, Columbus, 28-Jan. 2. Kennedy and Rooney—Keith's, Boston, 21-26. Kenton, Dorothy—Keith's, N. Y., 21-26. King and Tully—H. and S., N. Y., 21-27. Kitamura Troupe—Keith's, N. Y., 21-26. Klein and Clifton—Keith's, Birm., Phila., 21-26. Klein, Ott Brothers and Nickerson—Columbia, Cincinnati, 21-26. Olympia, Chicago, 28-Jan. 2. La Adella—Huntington, W. Va., 21-26. Charleston, W. Va., 28-Jan. 2. La Bell and Le Barr—Howard, Boston, 21-26. La Tour, Irene—Pol's, Hartford, 21-26. Chase's, Washington, 28-Jan. 4. Lamonts, Two—Pol's, Bridgeport, 21-26. Lancaster, Freda—Odeon, Baltimore, 2-Indefinite. Lane, Chris—Keith's, Phila., 21-26. Keith's, Providence, 28-Jan. 2. Lang, Dolly Sharp—Shea's, New Bedford, 21-26. Lamonts, The—Haymarket, Chicago, 21-26. Larkins and Patterson—Orph., Omaha, 20-26. Laurens, Marie—Casto, Lowell, 21-26. Lavender and Thomson—Keith's, Providence, 21-26. Laven and Cross—Chase's, Washington, 21-26. Avenue, Pittsburgh, 28-Jan. 2. Lawrence, Al—Orph., Phila., 21-26. Shea's, Buffalo, 28-Jan. 2. Lawrence Trio—Olympic, Chicago, 21-26. Lawson and Naman—Shea's, New Bedford, 21-26. Le Clair, Gertie and Pinks—Haymarket, Chicago, 21-26. Le Clair, John—Keith's, Pawtucket, 21-26. Lee Blair—Keith's, Providence, 21-26. (Continued on page 24.)

## McMahon's Watermelon Girls

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Headlined and the laughing hit last week, Keith's, Pawtucket.

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There is one act alone which is worth the price of admission a couple of times, and that is put on by ED. F. REYNARD. He is known as "THE INCOMPARABLE VENTRILOQUIST," and the "INCOMPARABLE" stands for him amply. There may be others, but his act stands alone, and it will be next to impossible to produce an imitator. He works with mechanical figures, and handling two types of boy, a girl child, a negro and a negro, a jay and a Hebrew, all in the voice peculiar to each, any audience looking upon and listening to his act is bound to acknowledge the man a marvel. The comedy stuff that is put in his stunt is rich enough for an act itself. When the house last night applauded him good and sufficient, it was because he had won it from the lower floor to the upper gallery. He is the peer of all ventriloquists, so far as they are known in this section of the country.—NEW ORLEANS PICAYUNE.

## HINES and REMINGTON

At the Orpheum, San Francisco, After all the Sketches on the bill.

"It is well to tarry for a moment with Hines and Remington, whose stunt is entitled 'Miss Fatter of Paterson.' That's a bunch of business worth paying for. The Wurzburger Boxes with the action of a Gatling," etc.—San Francisco Bulletin, Dec. 7, 1903.

HASKELL'S TIPS, No. 14—It is a good idea to have fresh material every Friday, like fish, but don't get caught with it, says that rascal—

## LONEY HASKELL

Last week made a big hit with impersonations of great men, past and present, including LOUIS GUTTENBURG. This week, Colonial, Cleveland.

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### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank will be furnished on application. The names of performers with combinations are not published on this list.

Adams, James R.—Casto, Lowell, 21-26. Proctor's, Newark, 28-Jan. 2.  
Adeline and Rubber—Jacobs, Peoria, 21-26.  
Adie's Lions—Casto, Lowell, 21-26.  
Aberna, The—Empire, Butte, Mont., 21-26.  
Alabama Come-Four—Howard, Boston, 21-26.  
ALDRICH, CHARLES T.—Indianapolis, 21-26.  
Alexus—Avenue, Pittsburgh, 21-26.  
Ali and Reiser—O. H., Cumberland, Md., 21-26.  
Allison, The—Casto, Lawrence, 21-26. Casto, Lowell, 28-Jan. 2.  
Almont and Dumont—Colonial, Cleveland, 21-26.  
Amata—Merita, Mexico, Dec. 7-Jan. 2.  
Amoros, Mira—Proctor's, Newark, 21-26.  
Armstrong and Holly—Pol's, Bridgeport, 21-26.  
Armstrong and Wright—Haymarket, Chicago, 21-26.  
Arnim and Wagner—Orph., New Orleans, 21-26.  
Ashton, Margaret—Forester's, London, England, 21-26. Palace Bow, London, Eng., 28-Jan. 2.  
Avon Comedy Four—H. and R., Brooklyn, 21-26.  
Bailey and Madison—Proctor's 23d St., N. Y., 21-26.  
Baker and Lynn—Keith's Bijou, Phila., 21-26.  
Baker, Pete—Gale's, Washington, 21-26.  
Barnes, Paul—Mechanics', Salem, 21-26.  
Barnette, Three—Keith's, Providence, 21-26.  
Barrington and Martell—Odeon, Baltimore, 21-26.  
Barrows-Lancaster Co.—Olympic, Chicago, 21-26.  
Barry, Mr. and Mrs. Jimmie—Proctor's 23d St., N. Y., 21-26.  
Bartels, Musical—O. H., Chicago, 21-26.  
Bassett Brothers—Haymarket, Chicago, 21-26.  
Bates, Nora—Proctor's 125th St., N. Y., 21-26. Proctor's 58th St., 28-Jan. 2.  
Bedini and Arthur—Proctor's 125th St., N. Y., 21-26.  
Belman Show—Columbia, St. Louis, 13-26.  
Bellman and Moore—Birmingham, Ala., 21-26. Temple, Louisville, 28-Jan. 2.  
Bentley, Musical—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2.  
Binn, Boma, and Keith's, Boston, 21-26.  
Bixler, Edgar—Haymarket, Chicago, 21-26.  
Blake, Harry and Flora—Newport, 21-26.  
Bohee and Hyers—Howard, Boston, 21-26.  
Bohe, Fred, and Co.—Keith's, Phila., 21-26.  
Burdoux, Marie—O. H., Chicago, 21-26.  
Brandon and Wiley—Pol's, New Haven, 21-26.  
Brooks, Herbert—Empire, Washington, 28-Jan. 4.  
Brown, Harry—Proctor's 23d St., N. Y., 21-26.  
BROWN, W. H. and HESTLAND, TOM—Haymarket, Chicago, 21-27. Columbia, St. Louis, 28-Jan. 3.  
Brownings, The—Proctor's 23d St., N. Y., 21-26.  
Bruno and Nina—Marion, Ind., 21-27.  
Bryant and Saville—Orph., Orleans, 28-Jan. 4.  
Burdette, Madeline—Odeon, Baltimore, 21-26.  
Burto Bijou Circus—Keith's, New Phila., 21-26.  
Burto-Lowande—Keith's, Phila., 21-26.  
Burton and Brooks—O. H., Chicago, 21-26.  
Bush, Frank—Keith's, Phila., 21-26.  
Byrne, John H. W.—Duquesne, Pittsburgh, 21-26.  
Cabell, Wm.—Keith's, N. Y., 21-26.  
Callahan and Mack—Keith's, Boston, 21-26.  
Capell, Mully—Keith's, Providence, 21-26.  
Carita—Proctor's 23d St., N. Y., 21-26.  
Carleton and Terre—Orph., Utica, 21-26.  
Carlin and Otto—Empire, Cleveland, 21-26.  
Carthage's Dogs and Fencers—Orph., Brooklyn, 21-26.  
Carus, Emma—Opello, N. Y., 2-Indefinite.  
Cassini, Jack—Huntington, W. Va., 21-26. Charleston, W. Va., 28-Jan. 2.  
Cabalos, The—Keith's, Phila., 21-26.  
Charles, Carl—Empire, Helena, 21-26.  
Cherry and Bates—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2.  
Clara, Helen—Odeon, Baltimore, Sept. 21-Indefinite.  
Clark and Temple—Temple, Detroit, 21-26. Olympic, Chicago, 28-Jan. 2.  
Clayton, Jenkins and Jasper—Empire, Shepherd's Bush, 21-26. Empire, Holloway, N. Y., Jan. 2.  
Clifford and Burke—H. and B., Brooklyn, 21-26.  
Clifford, Billy Single—Proctor's, Newark, 21-26. H. and S., N. Y., 28-Jan. 2.  
Colby and Wray—O. H., Brooklyn, 21-26.  
Colby Family—Houston, Tex., 21-Feb. 21.  
Cole and Clements—Keith's, Birm., Phila., 21-26.  
Cole and Warner—Proctor's 23d St., N. Y., 21-26.  
Collins and Hart—Tivoli, London, 21-26.  
Conwell and Hunter—O. H., Chicago, 21-26.  
Corbley and Burke—Keith's, N. Y., 21-26.  
Corie, Mae—Odeon, Baltimore, 21-26.  
Cosmopolitan Trio, The—Lyceum, Boston, 21-26.  
Cosmopolitan Comedy Dancers—Shea's, New Bedford, 21-26.  
Craig, John, and Mary Young—Keith's, Boston, 0-26.  
Crane, Brothers and Belmont—Colonial, Cleveland, 21-26.  
Crane, Mr. and Mrs. Gardner—Kohl and Castle circuit 14-Jan. 10.  
Crawford and Manning—Orph., Kansas City, 21-26.  
Crawford, Sisters—Lyceum, Boston, 21-26.  
CRESSY, WILL M., AND DAYNE, BLANCHE—Shea's, Toronto, 21-26. Empire, Cleveland, 28-Jan. 2.  
Cushman, Holcomb and Curtis—Columbia, St. Louis, 21-26.  
Cutty, Six—Pol's, Hartford, 21-26. Baltimore, Md., 28-Jan. 2.  
Dagwell, Aurie—Empire, Cleveland, 21-26. Arcade, Toledo, 28-Jan. 4.  
Daly, Dan—H. and B., Brooklyn, 14-26.  
Daly, Tafe and Roman—Casto, Fall River, 21-26.  
DANIEL, CHARLES—Pol's, Hartford, 21-26.  
DAVIS and MACAULEY—Cook's, Rochester, 21-26. Shea's, Buffalo, 28-Jan. 2.  
Davis, Hal—Cook's, Rochester, 21-26.  
DAY, GEORGE—W. Columbia, St. Louis, 21-26. O. H., Chicago, 28-Jan. 2.  
De Graf Sisters—Casto, Lawrence, 21-26. Casto, Lowell, 28-Jan. 2.  
Delmore and Lee—Howard, Boston, 21-26.  
Delmore, The—Mines—Pol's, Waterbury, 21-26. Pol's, Hartford, 28-Jan. 2.  
Derenda and Green—Bijou, Paterson, N. J., 21-26.  
Royal, Troy, 28-30. Gaiety, Albany, Jan. 1-3.  
Devenish, Rube—Proctor's 8th Ave., N. Y., 21-26.  
De Voe, Eddy—Mechanics', Salem, 21-26.  
De Witt, Burns and Torrence—Keith's, N. Y., 21-26. Keith's, Phila., 28-Jan. 2.  
Dickson, Charles—Pol's, Hartford, 21-26. Pol's, Waterbury, 28-Jan. 2.  
Dillon Brothers—Shea's, Buffalo, 21-26.  
DOHERTY SISTERS—Empire, Dublin, 21-26.  
Empire, Liverpool, 28-Jan. 2.  
Doherty's Poodles—Empire, Hoboken, 21-26.  
Dolan and Lenhart—H. and B., Brooklyn, 21-26.  
Downs, Nelson T.—Keith's, Providence, 21-26. Chase's, Washington, 28-Jan. 2.  
Doyle, Edward—London, Eng.—Indefinite.  
Doyle, Mator—Casto, Fall River, 21-26. Casto, Lawrence, 28-Jan. 2.  
Dressler, Marie—Chase's, Washington, 28-Jan. 2.  
Drew, Jno. E.—Proctor's 125th St., N. Y., 21-26. Drole, La—Howard, Boston, 21-26.  
Du Boce Sisters—H. and B., Brooklyn, 21-26.  
Dumonts, Musical—H. and S., N. Y., 21-27.  
Duncan—Keith's, Boston, 21-26.  
Earl and Wilson—Casto, Lowell, 21-26.  
ECKHOFF and GORDON—Orph., San Francisco, 20-27. Orph., Los Angeles, Jan. 3-10.  
Edmonds and Florence—G. O. H., Roswell, N. M., 21-26.



## THEATRICALS BEFORE ROYALTY.

The King of England has recently shown his active appreciation of theatrical entertainments by several special command performances at Sandringham (his place in Norfolk) and at Windsor Castle. That His Majesty is a persistent player of the world knows, and the only play of his years that he point blank refused to attend was *The Climbers*, by Clyde Fitch, that had a short life, and not a particularly merry one, at the Comedy Theatre. The King was solicited to attend a representation of the piece to give it a "boom," but his agent, George Ashion, who reserves the boxes for the King, told him of the mourning scene and the female characters being attired in crape, and he at once refused, remarking that "he had lost too many dear relatives and friends of late years to assist at a mock funeral show."

Theatrical performances by command of the reigning monarch date as far back as the period of Richard II—so the ancient chronicles tell us. Queen Victoria, at the suggestion of her German husband, set the fashion in modern times of having stage plays brought to her own home. The four Georges were not constant patrons of the drama.

The first entertainment of the kind took place at Windsor Castle in December, 1848, when *The Merchant of Venice* was enacted. Both the Queen and the Prince Consort were of course present, and both entertained a fervent admiration of the works of the Bard of Avon. In fact, they selected the play, when a Shakespearean repertoire was considered. Among the audience at this initial dramatic representation were the Prince of Wales (then seven years of age) and his sisters, the Princess Royal (the wife of the Emperor Frederick of Germany) and the late Princess Alice. Charles Kean was the Shylock on that occasion, and his wife (formerly Ellen Tree) sustained the role of Portia. At the period of the Kean régime Queen Victoria was in the enjoyment of her early married days, and gave gracious countenance to the drama, and the above representation was the first of a series planned with the object of encouraging a taste for the drama among the general public as well as the amusement of the royal circle and their friends. The plays were represented in an apartment known as the Rubens Room, on a stage which occupied half the apartment and rose three feet from the floor. Music was furnished by the band stationed at the Castle, which usually played either during or after dinner, according to the Queen's desire or state of health. In front of the centre of the stage was a raised dais, closed on either side by a screen of purple velvet fringed with gold. On this dais the Royalties were seated.

I was told by several of the players who took part in the performances that after the pieces were over they were treated with a formal sort of hospitality, and that Prince Albert came among them for a few moments, scattering compliments in his imperfect English with profuse generosity.

Between the theatre of that day and the theatre of to-day a great gulf, however, is obvious; and although the actors were held in high honor, it is undeniable that they did not meet with the favor they are now accustomed to expect at Court. In those days, actors appearing by command were entertained in the royal kitchen. Macready, indeed, flatly refused to accept this hospitality, nor would his company consent to do so, the result being that a less humiliating system was quickly introduced.

Charles Kean arranged subsequent theatricals for her Majesty at Windsor. In one of them Macready played *Brutus* to the Anthony of Charles Kean, this being the only time these actors, who were not very good friends, ever appeared on the same stage. It is reported that on this occasion (Feb. 1, 1850), after the play was over, Kean sent some message to Macready in his dressing-room, which was met by the gruff rejoinder, "If Mr. Kean has anything to say to me, let him say it through my solicitor!" Kean's share in the command performances was the gift of a diamond ring, which he afterwards, to his intense regret, lost, whereupon a writ reported that it had been found "sticking in Macready's gizzard."

Since the Kean and Macready days all the well known players of our time have appeared by command before Queen Victoria and King Edward. Charles Wyndham has been honored with several commands. Henry Irving and Ellen Terry played *The Bells* and the trial scene from *The Merchant of Venice* before Queen Victoria, and just before his departure for the United States, Henry Irving gave a representation at Court. Other contemporary players who have also received the welcome royal mandate are Mr. John Hare, Mr. Toole, Mr. Arthur Bourchier, Mr. Lewis Waller and Mr. Hicks, while Mr. Dan Leno has represented the Music Halls and the Variety profession.

It may interest your readers to know that the apartment which serves as the Windsor Castle Theatre, is a spacious hall with a painted roof, spangled with golden stars. On the walls hang many pictures by Sir Thomas Lawrence, and masses of flowers and ferns are piled in sweet confusion wherever flowers can be placed. The stage, with its gold pillars and drop curtain of gold and crimson, is banked with them, and a mass of blooms rests on the table furnished to hold the royal programmes and opera glasses. The King and Queen sit on luxurious chairs of gold and crimson material. These royal people look sharply after their perfect comfort. It is considered an exceedingly special mark of favor to be invited as a guest to Court theatricals, and the Lord Chamberlain has all his tactical work cut out to curtail the list of those who desire to be present either at Sandringham or Windsor Castle. At the former place it is the County families of repute and the King's neighbors who are mainly invited.

I was told an anecdote by an actor who took part in one of the Charles Kean performances at Windsor, that will bear re-telling. Two short plays were given and the first one went off rather tamely, the aristocratic audience not being demonstrative in their applause. They manifested no desire to split their lavender kid-gloves to indicate their sense of enjoyment. In the intermission between the two plays, while the audience were being regaled with coffee, tea and liqueurs by the liveried lackeys, an official appeared behind the scenes and desired to know if the comedians would "like something" (these were his words, said my informant, meaning, of course, refreshments).

James Wallack, one of the principal actors, who was a humorist as well as a gifted comedian, said with a twinkle of the eye: "Our compliments to the Prince Consort and say we should be stimulated and nourished by a little applause. If it could be conveniently managed." The gentleman-in-waiting duly delivered this message to the amusement of the Prince, who repeated it to a number of the male guests among the audience. At the end of the second and final play, there was a very gentle, subdued, beloved outburst of what was amiably intended as applause. Mr. Wallack happened to hear it in his dressing-room, picked up his ears, listened with attention and melodramatically inquired, "What sounds are those?"

Some one replied, "That is the applause you desired."

"Is it? God bless me!" exclaimed Wallack. "I thought it was someone shelling peas."

HOWARD PAUL.

## MISS BOB WHITE NOT TO CLOSE.

It was reported in last week's MIRROR that the Miss Bob White company would close in Annapolis on Dec. 19. Fred G. Nirdlinger writes in behalf of Messrs. Nixen and Zimmermann as follows: "The statement is untrue, as we do not play Annapolis until Dec. 28, and furthermore, Miss Bob White is booked consecutively up to and including a Summer run at the Park Theatre, Philadelphia. Engagements are to be played in Baltimore, Washington, Pittsburgh, and two weeks at the Lyric Theatre in New York. Knowing that it is not The Mirror's intention to misrepresent facts, I shall be grateful for a denial of the 'closing' story."

## PROFESSIONAL DOINGS.

Two men, who gave their names as Charles F. Hope and Edward Nelson, were arrested at the Madison Square Theatre last Friday night on presenting tickets which had been stolen from the home of Isabel Cameron, daughter of Sir Roderick Cameron, of Madison avenue.

The Earl of Pawtucket is to be the New Year's presentation at the Newark Theatre, beginning Dec. 28. The play will remain a week in Newark and then return to New York for one week's stay at the Harlem Opera House. Lawrence D'Oraay is still the star of the cast.

The County Chairman began last night at Wallack's Theatre the fourth week of what seems certain to be a long season.

Robert Edson will close his tour in Louisville, Dec. 19. He arrived in this city yesterday to begin preparations for the production of Richard Harding Davis' play, *Ransom's Polly*, at the Hudson Theatre, Jan. 18.

Edwin Brandt, the General Mendoza of the original production, will be seen as Robert Clay in the new *Soldiers of Fortune* organization.

J. H. Davis' production of *The Triumph of Justice* will introduce a novel scene in the celebration of the Feast of Passover.

Beatrice Ray is playing the ingenue in *The Awakening* of Mr. Pipp. She was for two seasons with Arizona, and last season with the Memphis Stock.

Lily Hughes-Fax, owing to the illness of the musical director of the Wilbur Opera company, filled his place recently in Springfield, O., and successfully directed the Bohemian Girl. She is now booked to direct *The Chimes of Normandy*, *The Mascot*, *Pinafore* and other operas.

The baggage car of the Haddon Superba Company was discovered afire in the North Adams (Mass.) railroad yard Dec. 18. Damage to the extent of \$3,000 was done. The origin of the fire is not known. The fire prevented company filling several dates, much of the scenery being destroyed.

Manager Corried has concluded to have young women in place of the choir boys to sing in *Paradise*, the Garry Society having prevented the boys from earning easy money. The boys' rector and choir supervisor did not object to the boys singing.

By the will of William Crehan, Ada Behan, Kate Byron and Hattie Russell's brother, Miss Behan comes into one-half the estate and a pet parrot, Mrs. Behan and Miss Russell sharing equally the other half.

Charles Wood, of the Bennett-Moulton company, who has been in the hospital at Bradford, Pa., for the past two weeks, suffering with typhoid fever, is reported to be improving.

James K. Hackett will produce his new play, *The Crown Prince*, by George Broadhurst, on Christmas Day, in Springfield, Mass.

Louise Mitchell succeeds Clara Thropp in the title-role of *A Ruined Life*. Manager Sol Brauer, of the Marlowe Theatre, Chicago, will have charge of the Eastern trip of *A Ruined Life* company, with Arthur G. Thomas in advance.

For years no independent dramatic attraction has been able to appear in Detroit, owing to the control of the first-class theatre in that city by the Theatrical Syndicate. A similar condition has existed in Cleveland. The theatrical monopoly in these cities will be broken by Mrs. Fiske, who New Year's week will fill an engagement at the Avenue Theatre in Detroit, and shortly after will appear at the New Colonial Theatre in Cleveland. Mrs. Fiske will be the first of several attractions to appear this season at the theatre in question that have been booked by the Independent Booking Agency. Mrs. Fiske has not played in Cleveland for eight seasons.

How Old is Ann is the title of a new musical farce, written by Barney Gerard, which will be produced early in January, with La Petite Naine in the role of Ann.

David Belasco, in his fight against the syndicate, has booked Blanche Bates in *The Darling of the Gods* at the Lee Avenue Academy, Brooklyn, beginning Jan. 4. The play was booked for the Academy of Music, but the Academy was burned.

Every character in *The Virginian*, by Owen Winter and Kirke La Shelle, is as clearly drawn in the drama as in the novel. It is to have its New York hearing at the Manhattan Theatre, Jan. 4. The principal character in both book and play is known as the Virginian. No other name.

Roy Charles, soprano soloist with Gertrude Haynes' Choir Celestial, appearing with *The Fatal Wedding*, kept an audience from stampeding at the Bijou Theatre, Pittsburgh, on Dec. 17, by his singing of "The Holy City," while a fire was consuming a big building directly across the street from the theatre.

The women ushers at the Majestic Theatre were forced to resign after two nights' employment, on account of the annoyance to which they were subjected by "mashers." There was, unfortunately, no vigilance committee at the two performances.

Oetavia Barbe is dangerously ill at her home, 256 West Fifty-fifth Street. She is suffering with consumption, and no hopes for her recovery are entertained.

Florence Hawkins will join Ward and Vokes in Chicago, Dec. 27, for the rest of the season.

Rex Leslie Kingston has joined the Lennon Theatre company, to play juveniles.

Anatocio Saaverio, proprietor of the Payret Theatre, Havana, sailed for New York last week to engage American actors.

Kitty Barry, of a Chinese Honeymoon, sent her check for \$100 to the Actors' Fund Home, to add to the entertainment of the actors on Christmas Day.

Hugh McLellan Morton arrived from Europe last Saturday on the Lucania, to help rehearse his latest, *Glittering Gloria*.

Arnold Daly withdrew from *A Girl from Dixie* last Saturday, to devote his time to George Bernard Shaw's *Candida*, his great success of two weeks ago, which he will present at Monday, Tuesday and Wednesday matinees until further notice, to be followed, perhaps, by a new romantic play by a New Yorker, in which Mr. Daly is greatly interested.

Wilbur Todd, an amateur actor, playing at the Gas City Opera House, Marion, Ind., committed suicide in one of the scenes of the play, by shooting himself. No reason is known for the act.

Why Women Sin company were snowed out of their way to St. Paul on Sunday of last week, and did not arrive there until 9.30 P. M.

Albert Dorris resigned from the Empire Stock, Toledo, Ohio, to join When Johnny Comes Marching Home, playing Major Geoffrey Martin.

A system of fraudulent manipulation of tickets in the box-office of the Grand Opera House, Philadelphia, was discovered last week and the manipulators were arrested. By using lithograph passes over and over again the theatre was swindled out of several thousand dollars.

Julia Neilson and Fred Terry have secured the English rights to Dorothy Vernon of Haddon Hall.

The W. S. Cleveland Amusement Company has brought suit against Nance O'Neill, McKee Rankin, her manager, and two other members of her company for \$100,000, for an alleged breach of contract.

The members of Percy G. Williams' Deserted at the Altar company were more than delighted yesterday when the manager of the company in-

formed them that they would receive full salaries instead of the usual holiday cut. The players are unanimous in their belief that Mr. Williams is a genuine Santa Claus.

Barney Glimore, during the performance of *Kidnaped* in New York, at the Gotham Theatre, Brooklyn, last Saturday night, presented a gold watch to his manager, Frank Du Coin. Phyllis Young, on behalf of a number of Brooklyn players, presented to Mr. Glimore a handsome gift. After the performance the members of the company were the guests at a banquet of Lillian Shirley, who, on account of her marriage to Robert McCollough, retires from the stage.

Ned Nye sailed Saturday, Dec. 19, on the *Grav Nadersee* for England, having accepted a starring engagement in London, which will commence with the new year.

E. J. Carpenter's *A Little Outcast* company is playing this Christmas week, at the Grand Opera House in San Francisco in aid of the Firemen's Orphan Fund of that city.

Sullivan, Harris and Woods are giving away a \$1,000 automobile this week at the Star Theatre, New York, where *The Evil Men Do* is playing. Coupons are given out, and at the last performance Senator James A. Frawley will draw one from the number of duplicates, and the fortunate person holding the mate to the number drawn will receive the auto.

The offices of Sullivan, Harris and Woods were closed on last Saturday owing to the death of the father of Sam B. Harris, the senior active member of the firm.

Mildred Holland will open her season in Bridgeport, Conn., on Christmas Day.

Colonel T. Allston Brown presented last week to the Actors' Fund Home, Staten Island, the portraits of one thousand players who have passed away. The collection is mounted in a large frame, and is completely indexed. Colonel Brown began making the collection in 1881.

Edmund Gersen will sail for Havana on Dec. 24, to remain in that city for three weeks.

Florence Mendoza writes from Clarksville, Tenn., that she was not married to Harry Wadsworth, Nov. 30.

Lisle Leigh is visiting friends in Riverside, R. I., having left *The Devil in Skirts* company, which closed in Fall River on Dec. 12.

Thomas H. Ince has been engaged to replace Fritz Williams in *A Japanese Nightingale*.

Sydney Rosenfeld will deliver an address at the Manhattan Theatre, Tuesday, Dec. 27, on "The Urgent Need of the Play House."

Superba, which closed temporarily on account of the loss by fire of a carload of scenery, will resume its tour on Jan. 9.

A fire was discovered in the Park Theatre, Brooklyn, Sunday morning. In a few minutes it was extinguished. The damage was estimated at \$1,000.

Theatrical managers in Portland have effected a compromise with the Child Labor Commission, and hereafter children under sixteen years old will be permitted to appear in the first-class theatres of Oregon. George L. Baker, manager of the Baker Enterprises, had prepared to cancel his contract with the well-known Pollard Juvenile Opera company, because of the construction placed on the law by the Commission. Now he will not have to.

Agnes Booth Schoeffel returned to her home in Boston after the closing of *The Best of Friends*.

Kenyon Bishop has gone to New Mexico on a visit to her brother.

Ruby Ross has signed to play *Meemie* in *Rip Van Winkle* with the Jefferson company.

The County Chairman will run at Wallack's possibly until the end of the season.

Peggy from Paris, George Ade's musical comedy, was last week chosen to dedicate two new theatres, one in Moberly, Mo., and the other in Clinton, Mo.

The associates of Trilke Frizanza, who plays Mrs. Crocker in Henry W. Savage's *Western Prince of Pilsen* company, on her birthday anniversary presented her with a gold autumn leaf set with valuable diamonds.

Henry W. Savage and George F. Marion, his general stage director, last week traveled as far West as Kansas City on a tour among the different Savage enterprises.

Harry B. Smith transferred his five-story house, 252 West 102d Street, to the Title Guarantee and Trust Company, last Tuesday, at a nominal consideration, to secure a trust deed. It is mortgaged for \$17,000.

W. H. Tabor succeeds Louis Wolf as agent for Dora Thorne.

James K. Hackett will rehearse *The Secret of Policciello* this week. Mr. Hackett will not appear in the play.

Mrs. Fiske has two well-known leading men supporting her in *Mary of Magdala* and *Hedda Gabler*. Messrs. Hobart Bosworth and Vaughan Glaser.

For another year and a half Frank Moulton will be compelled to act under the management of Henry W. Savage. So the courts have decided.

Marie Corelli, the novelist, obtained a verdict of half a cent damages last Tuesday, each side to pay their own costs, in her libel suit against the proprietor of the Stratford-on-Avon Herald. In connection with a controversy in which Mrs. Corelli said the erection of a Carnegie library would desecrate Shakespeare's birthplace. The alleged libel was in a statement that Miss Corelli desired to erect a library in the same place. Miss Corelli denied that she ever intended to erect a library.

May Roberts Gillard and Minnie Louise Ferguson, while playing in a small Indian Territory town, last week, saved lives and valuable property at a fire there.

When Chauncey Olcott comes to the New York Theatre, Jan. 4, it will be his first appearance on Broadway. His engagement is for seven weeks, and Terance, his newest play, will be presented at every performance.

Free Wynne has secured from the author, Edward Weisell, a new melodrama, entitled *Spiders of Society*. Mr. Wynne will produce the play next August.

Inez Shannon, who with her children, Little Frances and Baby Zillah, has been with Walter Sanford all the season, has been obliged to close on account of Little Frances being stricken with typhoid fever in Texas.

As a result of a misunderstanding between J. Wesley Rosenquest and William A. Brady, Aubrey Bonicant, in Captain Charlie, a dramatization of Charles Lever's old novel, "Charles O'Malley," will not be seen at the Fourteenth Street Theatre.

## VAUDEVILLE PERFORMERS' DATES.

(Continued from page 23.)

Lee, Henry, and Players—Louisville, Ky., 21-26.  
Lora, The—A. and S., Boston, 21-26.  
Leighton and Leighton—Mechanic, Salem, 21-26.  
Leonard, John F.—Empire, Hoboken, 21-26.  
Leonard and Leonard—A. and S., Boston, 21-26.  
Lewy, Maurice—Avenue, Pittsburgh, 21-26.  
Lewis, Alice—Keith's, Boston, 21-26.  
Libbie and Duffee—Boston, 21-26.  
Link, Billie—Keith's, Boston, 21-26.  
Linton and Sisters—Lawrence, O., Brooklyn, 21-26.  
Litchfield, Mr. and Mrs. Nell—Hopkins', Louisville, Ky., 27-Jan. 2.  
Littlefield, Chas. W.—Casto, Lawrence, 21-26, Casto, Lowell, 28-Jan. 2.  
Livingston, Three—C. O. H., Chicago, 21-26.  
Loyalty, The—Casto, Lawrence, 21-26, Casto, Lowell, 28-Jan. 2.  
Lowe, Rachel—Type, New Castle, Eng., 21-26.  
Lowe, Huges Duo—Keith's, Phila., 21-26.  
Lutz Ross—Orph., Omaha, 21-26.  
Macaulay, Inez—Cook's, Rochester, 21-26.  
Mack and Elliott—Arcade, Toledo, 20-26.  
Mack, Carrie—Howard, Boston, 21-26.

Madcap, Three—Howard, Boston, 21-26.  
Madsen, Agnes—Orph., New Orleans, Jan. 4-11.  
Mallard, Madsen—Olympic, Chicago, 21-26.  
Mansfield and Wilbur—Columbia, Cleveland, 21-26.  
Mansfield and Lamb—Gramma's, Stockton, Cal., 21-26.  
Mansfield's Art Studios—Keith's, Boston, 21-26, Keith's, Providence, 28-Jan. 2.  
Marinella, The—Phillipsburg, Pa., 21-26.  
Marlowe, Plunkett, and Co.—Empire, Hoboken, 21-26.  
Martini and Maximilian—Keith's, Phila., 21-26.  
Martin and Quinn—Odeon, Baltimore, 21-26.  
Mascotte, Violet—Howard, Boston, Aug. 17-Indefinite.  
Mason-Koeler Co.—Cook's, Rochester, 21-26, Pittsburg, 28-Jan. 2.  
Mason, Ed and Nettie—Keith's, Boston, 21-26.  
May, Leah—A. and S., Boston, 21-26.  
Mayon, John, and Co.—Howard, Boston, 21-26.  
Mason and Masette—H. and S., 21-27.  
MURPHY, MR. AND MRS. MARK—Orph., Denver, 28-Jan. 2.  
McClord, Lewis—Arcade, Toledo, 21-26.  
McCue and Cahill—Orph., Omaha, 20-27.  
McDevitt and Kelly—Keith's, Phila., 21-26.  
McKenna, Ted—Shaw's, Toronto, 21-26.  
McWaters, Tyne, and Co.—Cook's, Rochester, 21-26.  
Merrill, The—Chas. W. Lewis, 21-26.  
Midgeley and Carlisle—H. and S., N. Y., 21-27.  
Miller and Krosko—Avenue, Pittsburgh, 21-26.  
Mitchell, The Three—Casto, Lowell, 21-26, Keith's, Phila., 28-Jan. 2.  
Moore and Littlefield—Orph., San Francisco, 20-Jan. 2.  
Morris, Chas. and May—Empire, Great Falls, Mont., 21-26.  
Mortons, Four—Keith's, Phila., 21-26.  
Moster, Houghton and Mosher—Lyceum, Boston, 21-26.  
MOTOGIRL, L.A.—Olympia, Paris, Oct. 19-Jan. 18.  
Mudge and Morton—Poll's, Waterbury, 21-26, Bangor, Me., 28-Jan. 2.  
Mudge, Eva—H. and S., Brooklyn, 21-26.  
MURPHY, J. A. AND WILLARD, ELOISE—Proctor's, Newark, 21-26, Empire, Hoboken, 28-Jan. 2.  
Nawn, Tom, and Co.—H. and S., Brooklyn, 21-26.  
Nelsons, Four—Shaw's, Buffalo, 21-26.  
Nelsons, Nine—Shaw's, Toronto, 21-26.  
Netta, Ruth—Avenue, Pittsburgh, 21-26.  
Neville, Dorothy—Keith's, Boston, 21-26.  
Newell and Nibbe—Circle, N. Y., 21-26.  
Newman, Joseph—Orph., Los Angeles, 14-27.  
Nibbe Brothers—Odeon, Baltimore, 21-Jan. 2.  
Nichols, Sisters—Proctor's, 22d St., N. Y., 21-26.  
Nirvana—Columbia, Cincinnati, 21-26.  
Nobles, Milton and Dolly—Chase's, Washington, 21-26.  
Norton, Talkative Miss—Orph., Omaha, 20-26, Orph., Kansas City, 27-Jan. 2.  
NOSSES, THE FIVE—Pyret, Havana, Cuba, 27-Jan. 2.  
Nugent, J. G., and Co.—Orph., Omaha, 20-26, Orph., Kansas City, 28-Jan. 2.  
Olivio and Fawn—Unique, Salt Lake City, 14-26.  
Ordler, Mile.—Odeon, Baltimore, Oct. 5-Indefinite.  
Orpheum Comedy Four—Pastor's, N. Y., 21-26.  
Oss and Doling—Columbia, St. Louis, 21-26.  
Pantzer, Tris—Keith's, Phila., 21-26.  
Parker's Comedy Dogs—Empire, Cleveland, 21-26.  
Pelot—Proctor's, Newark, 21-26, Proctor's, N. Y., 28-Jan. 2.  
Piles, Three—Seattle, 21-26.  
Plean, Mr. and Mrs.—Lyceum, San Francisco, 21-26.  
Polk and Kollins—Alhambra, Paris, France, 7-23.  
Pottenberg, Leipzig, Ger., Jan. 1-20.  
Puelle's Dogs—Keith's, Boston, 21-26.  
Pringle, Agnes—Keith's, Boston, 21-26.  
Quaker City Quartette—Keith's, N. Y., 21-26.  
Quigley Bros.—Keith's, Phila., 21-26.  
Quinn, Tris—O. H., Chicago, 21-26.  
Rackett and Hazard—Alhambra, Belfast, Ire., 21-26.  
Radford and Winchester—Newport, Eng., 21-26, Empire, Nottingham, Eng., 28-Jan. 2.  
Rae and Broche—Keith's, Providence, 21-26.  
Rae and Benedette—Keith's, N. Y., 21-26.  
Raimond, Weston Co.—Olympic, Chicago, 21-26.  
Ramsa and Arno—Empire, Cleveland, 21-26.  
Rawlston, Zelma—Chicago, 21-Jan. 2.  
Ray, John and Emma—Empire, Cleveland, 21-26.  
Raymond and Caverly—Cook's, Rochester, 21-26.  
Raymond, Sisters—Boston, 21-26.  
Rays, Three—Empire, Cleveland, 21-26.  
Redding, Francesca—Orph., Los Angeles, 19-Jan. 2.  
Reed and Shaw—Howard, Boston, 21-26.  
Remington's Bungle Boobies—Chase's, Washington, 21-26.  
Reynard, Ed F.—Orph., San Francisco, 21-Jan. 4.  
Rierson, The Four—Proctor's, Albany, 21-26, Orph., Utica, 28-Jan. 2.  
Riccone's Horses—Haymarket, Chicago, 21-26.  
Rice Family—Orph., Denver, 21-26, Orph., Colorado, 28-Jan. 2.  
Rio Bros.—Haymarket, Chicago, 21-26.  
Roathino and Stevens—Olympic, Chicago, 21-26.  
Robbins, A. D.—Keith's, Phila., 21-26.  
Roberts, Hayes, and Roberts—Mechanic, Salem, 21-26.  
Robertson and Wilfredo—Columbia, St. Louis, 21-26.  
Robisch and Childers—Unique, Salt Lake City, 13-26.  
Robins, Mr. and Mrs.—Deckstader's, Wilmington, 21-26.  
Rosen, Midgots—O. H., Chicago, 21-26.  
Russell Bros.—Columbia, St. Louis, 21-26.  
RYAN AND RICHFIELD—Avenue, Pittsburgh, 21-26.  
21-26, Hopkins', Louisville, 27-Jan. 2.  
Sabel, Josephine—Haymarket, Chicago, 21-26.  
Sander, C. W.—Keith's, Providence, 21-26.  
Sanford Sisters—Casto, Lawrence, 21-26, Casto, Lowell, 28-Jan. 2.  
Sandoz Trio—Keith's, Providence, 21-26.  
Saxons—Columbia, Cleveland, 21-26.  
Saxon, Pauline—Casto, Lawrence, 21-26, Casto, Lowell, 28-Jan. 2.  
Schaeffer and De Camp—Haymarket, Chicago, 21-26.  
Schick Brothers—Proctor's, 22d St., N. Y., 21-26.  
Schindler, George—Shaw's, Toronto, Can., 21-26.  
Sebeck—Orph., Brooklyn, 21-26.  
Serra and Bella Rosa—Orph., Kansas City, 21-26.  
Shaw, Mr. and Mrs. Larry—Keith's, Boston, 21-26.  
Shaw, Allen J.—Proctor's, Newark, 21-26.  
Shaw, The—Keith's, N. Y., 21-26.  
Shean and Warren—Keith's, N. Y., 21-26.  
Silvas Brothers—Columbia, St. Louis, 21-26.  
Sloan and Wallace—Mechanic, Salem, 21-26.  
Smeller Sketch Club—Poll's, Bridgeport, 21-26, Poll's, Hartford, 28-Jan. 2.  
Smith and Kessner—Shaw's, Toronto, 21-26.  
Smith, Aerial—O. H., Chicago, 21-26.  
Smith and Doroto—Druiden, Germany, 14-26.  
Smith and Fuller—Empire, Hoboken, 20-27.  
Smith and White—Casto, Lawrence, 21-26, Casto, Lowell, 28-Jan. 2.  
SNYDER, GEO. B. AND BUCKLEY, HARRY—Shaw's, Buffalo, 21-26, O. H., Indianapolis, 28-Jan. 2.  
Stanley and Wilson—Orph., Kansas City, 21-26.  
Staford and Smith—Huntington, W. Va., 21-26.  
Charleston, W. Va., 28-Jan. 2.  
Stein-Erre's Troupe—Orph., Omaha, 20-26.  
Stephens, Hal—Orph., Utica, Jan. 4-11.  
Stetson, Wm. and Co.—Chase's, Washington, 21-26.  
Stevens, Kitty—Columbia, St. Louis, 21-26.  
Strakosch, Madame Avery—Keith's, N. Y., 21-26.  
Stubber, Fred S.—Olympic, Chicago, 21-26.  
Sullivan and Pauson—O. H., Chicago, 21-26.  
Sully, Lew—Haymarket, Chicago, 21-26.  
Swedish Quintette—Shaw's, Buffalo, 21-26.  
Swickard, Mr. and Mrs.—Empire, Bradford, 21-26.  
Palace, Manchester, 28-Jan. 2.  
Taffery's Dogs—Avenue, Pittsburgh, 21-26.  
Talbot and Rogers—Louisville, Ky., 21-26.  
Tennessee and Robinson—Bon Ton, Salt Lake City, 14-26.  
Thea, Lulu—Olympic, Chicago, 21-26.  
Thro, Jack, Trio—Orph., Kansas City, 21-26.  
Terry and Lambert—Newcastle, 28-Jan. 2.  
Thompson, John—Arch St. Museum, Phila., 21-26.  
Thur, Musical—Avenue, Pittsburgh, 21-26.  
Thorne, Mr. and Mrs. Harry—Temple, Detroit, 21-27.  
Olympic Chicago, 28-Dec. 3.  
Thurston—Orph., Kansas City, 21-26.  
Turner, John T.—New Maryland, Baltimore, Jan. 4-17.  
Tippell and Kilment—Edison, Vancouver, 21-26.  
Trask and Rogers—Orph., Omaha, 20-26.  
Trask and Gladden—O. H., Indianapolis, 21-26.  
Tye and Jernon—Casto, Lowell, 21-26.  
Tyler, Rosa Lee—Keith's, Phila., 21-26.  
Van Cleve and Ducrow—Proctor's, 22d St., N. Y., 21-26.  
Virna and Lars—Park, Worcester, 21-26, Casto, Fall River, 28-Jan. 2.  
Waldon, Max—Olympic, Chicago, 21-26.  
Ward and Curran—Keith's, Boston, 21-26.  
Ward and Ward—Cour d'Alene, Spokane, Wash., 14-Jan. 2.  
Watson, Hutchins, Edwards Co.—Proctor's, Newark, 21-26.  
Watrell, James—Howard, Boston, 21-26.  
Wellons, Four—Shaw's, Buffalo, 21-26.  
Werner-Amoros Troupe—Olympic, Chicago, 21-26.  
West and Van Hiler—Bijou, Norfolk, 21-26, Bijou, Richmond, 28-Jan. 2.  
Whaley and Whalley—Boston, 21-26.  
White and Simmons—Cincinnati, 21-26, New Orleans, 28-Jan. 2.  
White and Stewart—Columbia, St. Louis, 21-26.  
WILDER, MARSHALL P.—Keith's, N. Y., Jan. 4-9.  
Willis Family—Keith's, Providence, 21-26.  
Wilson and Davis—Keith's, Providence, 21-26.  
Wilson and Holman—Proctor's, Newark, 21-26.  
Wilson, Della May—Huntington, W. Va., 21-26.  
Charleston, 28-Jan. 2.  
Wilson, George—Orph., Brooklyn, 21-26.  
Wilton Bros.—Keith's, Phila., 21-26.  
Wood and Ray—Columbia, St. Louis, 21-26.  
World and Kingston—Orph., Denver, 28-Jan. 4.  
World's Trio, The—Poll's, New Haven, 21-26.  
Wormwood's Circus—Proctor's, Newark, 21-26.  
Wynah and Ganes—Proctor's,



VAUDEVILLE.

VAUDEVILLE.

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## THE FOREIGN STAGE

### LONDON.

Theatrical and Vaudeville Managers at War—Frothman's Oleaginous Journalistic Butter.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,  
TRAFALGAR HOUSE, GREENE STREET, LEICESTER  
SQUARE, W. C.

LONDON, Dec. 5.

Torrents of talk have continued to surge forth on all sorts of theatrical subjects. Last Sunday night the O. P. and Playgoers' Clubbers were lectured both by playwright and novel making Jerome Klapka Jerome, and the Dutch dramatic critic-consul, J. T. Grein. J. K. J. held forth for ninety minutes by the clock to ask, "Is the drama worth keeping alive?" J. T. Grein, for about half that time on "My Disdain of the Present British Theatre," and suggested a new—meaning, of course, a State aided one—kind of fad, for which Grein and company are always clamoring, but are never likely to get. And why? Simply because Mr. British public (as he may be in some things) is not taking any State-aided theatre.

Jerome took up most of his ninety Sabbath evening minutes in propounding a scheme for a playhouse to be subventioned, so to speak. He wanted to find, say, a hundred persons to put down a hundred pounds each—or ten people to put down a thousand apiece, and so forth, in order to build a cheap self supporting playhouse, where the crowds of now untitled playwrights might get a chance of a hearing. This theatre was to have no gallery and very little scenery, but it was to have a magnificent bar, which (added to Klapka) could be let at £10 per week. There was to be a practical manager, at £20 per week, and the players' salaries were to range from £10 per week to £2.

J. K. J.'s Utopian scheme was much derided by his fellow clubbers and others. But during the week there has been a lot more talk upon the subject, several theatrical managers who have been lately heard slyly asserting that Jerome would not be likely to let his own plays be tried at such a playhouse.

On the same cold, but otherwise calm, Sabbath evening, that body of enthusiasts described as the Stage Society started their new season by presenting at the Court Theatre, Sloane Square (which is in the heart of the ancient borough of Chelsea), young Lawrence Irving's translation of Maxim Gorki's dreary drama, *The Lower Depths*. Owing to the aforesaid discourse by Jerome and Grein, many of us toiling and moiling critics were fain to go in for Gorkianism on the following afternoon, when the play was performed at Penley's Theatre, in Great Queen Street, which is in the ancient borough of Holborn.

I know my Gorki as well as most non-Russians may be said to know him, and much have I shuddered at that young but pessimistic Muscovite's narratives, well knowing the while that he, alas! like so many of his terribly oppressed race, have only too much reason for pessimism and hopelessness. But this play, *The Lower Depths* (lowest, it should be), is indeed a caution in the way of horrors. It is as full of gloom as—well, as this very Saturday morning on which I am trying to write by the aid of several lights, so dense is the pall enshrouding the Emphyrean, if I may call it so.

As many Missions readers know, *The Lower Depths* is not so much a drama as a series of revolting episodes conducted in a night refuge by a group of drunkards, lunatics, and those wretched specimens of feminine street wanderers known as "fortunates." All these members of what that powerful young poet, Francis Adams, called "*The Army of the Night*," lie crouched in this refuge, plus a wretched, starving, dying wife, whose alcoholized husband has been bashing her about. Among all these wretched and often loathsome wrecks of poor humanity there is but one person who emits, as it were, a little ray of light, and he is known as Luke the wanderer.

This part was splendidly played by that fine comedian, James Welch, who has since embarked for a South African tour, after being banqueted by the O. P. Club. Other clever character impersonations were contributed by A. E. George, Maude Wright, Conway Tearle (son of Osmond Charles Goodhart, Mrs. Theodore Wright (who is mostly associated with the Ibsen dramas), and Farren Soutar (son of Nellie Farren).

In *The Lower Depths*, although praise be aspersed by those high-toned critics, who can see beauties in any drama but the British, is in effect useless for the stage, where some sort of a story is looked for, always excepting the modern musical plays, the plots of which resemble the pattern mentioned in one of the Gilbert operas. Quoth Gilbert:

This particularly rapid, unintelligible patter, isn't generally heard, and if it is it doesn't matter.

But with regard to most plays it has to be said, as that other comic bard, the late Henry S. Leigh, said in his advice to poets:

Little matters the tale or the topic,  
Some topic or tale must be there;

Be it serious, sad, misanthropic,  
Or jauntily devil-may-care.

The only other new play in this old Metropolis this week was written by a real live aristocrat, if you please, Lady Trowbridge, to wit, Lady T., after trying several titles, called her play *Mrs. Oakleigh*. She certainly gave us a story, but it was a very unpleasant one. It was all about a young married woman who, according to her husband had ruined several men, luring into her toils a young fellow who ought to have known better. Mrs. Oakleigh first originated a scandal about this precious young man and another woman, and on his coming to remonstrate with her she promptly fascinated him, and for a while he was her helpless prey, poor man. Anon, however, like Mrs. Chloë in *Dombey* and Son, his eyes were opened. He then promptly went and married quite a nice young girl, who really had done nothing to deserve such a fate. Then Mrs. Oakleigh began to pine away with a poor, heart-broken creature, because her illicit lover had left her. Later, as she was dying, her ex-lawful companion came to soothe her with words of undying love, and when the lady passed away he (poor, wretched soul) flung himself over her lovely corpse, and at that moment his harmless little wife happened to come in, and expressed horror as the curtain fell.

This play, which, as you will see, is scarcely as moral as poor old Artemus Ward's was works, was dotingly followed by a large number of aristocratic ladies and their lordly belongings, and even royalty was not utterly unrepresented.

During the week a certain some time slumbering aristocratic affair of a painful kind was awakened by the funeral of the Earl of Euston's long separated wife, at one time known as Kate Walsh, actress and variety artist. The Earl, who is heir to the rich estates of the Duke of Grafton, married this poor wretched and some time frail woman over thirty years ago, when he was a lad, and had never been able to properly divorce her, though she was accused of bigamy. Now, however, his lordship is free, and no more need be said about the poor creature, who was a matrimonial thorn in his side.

On Tuesday Arthur Chatterbox put up at the Garrick, in place of A Golden Silence, a somewhat revised version of the dramatization of Dickens' Christmas story. The Cricket on the Hearth, which the late Dion Boucicault prepared for the still inviolated dear old Johnny Toole. The revival, intended, of course, for the Christmas season, was in every way successful. The chief histrionic scoring was made by Arthur Boucher as the poor old tinkerer, Caleb Plummer; Mrs. Boucher; Violet Vanburgh, as the blind Bertha; pretty Jessie Bateman, as Dot; your clever citizen, Frank Mill, as Edward Plummer; Lizzie Webster, wife of Sydney Brough, as Tilly Slowboy; Jerrold Robertshaw, as Tackle-

ton, who wants to "scrunch 'em"; Empele Bowman, as the Cricket, and J. H. Barnes as the noble hearted carrier, John Perrybingle, a part which the late Sam Emery and the present Sir Henry Irving were wont to play magnificently when the now gray Gawain was young and charming, so to speak.

Of course the Times gave no notice of The Cricket on the Hearth, as it will not be a Boucherized Aton of course, the other high tone critics took care to display their exalted culchaw by sniffing at Dickens' pathos and humor. But that sort of sniffing is just now very fashionable in certain critical quarters.

During the week Olga Netherale gave her first London performance of Suddermann's much played heroine, Magda. The fair Olga, after starting rather theatrically, soon became both a powerful and pathetic Magda, more pathetic, in fact, than either Sarah Bernhardt or Mrs. Campbell. Robert Pateman gave a splendid impersonation of that poor paralyzed old martinet, Colonel Swartz.

At the latest Lyceum meeting the shareholders, after quarrelling violently with each other, and, usual, again resolved to let the Lyceum be turned into a music hall, if any one would undertake the task.

Much loquacity, to say nothing of harsh paragraphing, has been shed again upon the theatrical managers, and anti-sketch agitation against the music hall managers. There has been talk of a compromise, but it hath not yet materialized. This week both associations again held solemn conclaves among themselves, the theatrical conclaves resolving still to prosecute all producers of anything like stage plays in music halls, and the music hall conclaves resolving to draft the proposed act of parliament by way of protecting themselves.

In addition to all the above all sorts of cross talk and argumentation are raging concerning Manager E. G. Saunders' fresh resolve to endeavor to injure Harry Randall from going to Drury Lane, instead of going to the Camden, for which E. G. Saunders engaged him. Also concerning the threat of the syndicate music hall managers to injure the said Randall and several other variety comedians from going to Drury Lane or any other theatre. To make this confusion still worse, the Grand Theatre, Islington, has threatened to prosecute the Islington Empire, which is just opposite the Grand, for playing sketches, and the said Empire, by way of retaliation, threatens to bar three of its leading artists, including Harry Plean, from going to the Grand Pantomime. So, you see, it is all, as Sir Lucius O'Trigger would say, "a very pretty quarrel as it stands."

George Fuller Golden, who is again going strong at the Palace Theatre, has just added to his repertory two native poet, Whitcomb Miles' pathetic poem, "Take Keer o' Yerseel, Jim," Humorist Golden, who in his other works elicits yells of laughter, draws many a tear by his rendering of this ballad.

Marguerite Corille has just made her London reappearance at the Palace. Your native made thousand dollar prize sketch, Chums, was successfully produced by Citizen G. W. Lewis at the Tivoli on Monday. A clever comedian is G. W. L. Tom E. Murray is engaged for the Kensington Theatre pantomime.

George B. McLeilan, who returned to this city a fortnight ago, embarks for your city to-day. Martin Harvey will give the first London production of his new Cavalier drama, *The Breed of the Treshams*, at the Kensington Theatre on Monday. On the same evening Mr. and Mrs. Kendal will give their first London production of Ernest Henrichs' new play, *Dick Hope*, at the Coronet Theatre, Notting Hill. Dan Leno is now sufficiently well to reappear at Drury Lane, where *The Pied Piper* finished its run last night, in order to make way for Arthur Collins' pantomime.

E. S. Willard finishes the run of *The Cardinal* to-night at the St. James, and will on Monday revive *The Professor's Love Story*.

*The Girl from Kay's* will finish at the Apollo next Saturday and will on Monday week go to the Comedy, so that George Edwardes and Charles Frohman may produce *Madame Sherry* at the Apollo.

LONDON, Dec. 12.

As the last few weeks I have had to describe to you have been weeks of words, so this week has been a week of worries and, alas! in some cases of woes. Some events have been nearly tragic, some entirely so, and whether of social or theatrical import, they have helped to still further increase the depression which usually affects theatrical and other business at the pre-Christmas period.

In the first place, there was the very narrow escape of Britain's beloved Queen Alexandra from being burned to death at Sandringham; next, there was the awful news of a fatal shooting of an actress by the unfortunately jealous prince of the unfortunate house of Hapsburg, who had only too much cause to be jealous of her princely but paltry husband, for love of whom she had given up all her royal claims. Then came the news of the happily not fatal mangle of a well-known lady lion tamer by her suddenly maddened beasts. This was followed by the news of the suicide, through misfortune and despair, of two skilful entertainers, namely, Walter Bunka, a comic singer, and J. Schofield, a contortionist, long known as "The Human Frog." Presently came the news of the sudden death of that droll comedian, Little Zola, but it speedily turned out to be his delicate little six-year-old son who had died. Finally came the tidings of the not altogether unexpected death of poor Frank De Jong, a young Manchester-born theatrical manager, who had successfully managed theatrical and variety enterprises in South Africa.

The less tragic but very trying worries of the week have included the painful case of Mabel, Countess Russell, some time variety artist, who has been as unhappy in her second matrimonial venture with the pretended Prince (real name Bill Brown) as she was with her first—namely, the Earl, who was subsequently muddled by bigamy. Happily the matrimonially muddled Mabel was able to divorce Brown this week on the usual count—plus wretched cruelty.

Two decrees, viz., were this week made absolute in the London Divorce Court, and thus two lovely but long-suffering actresses—namely, Geraldine Ullmar and Ellis Jeffreys—were respectively relieved of their badly behaved husbands. Geraldine of the Belgian musical composer, Ivan Caryll (born Tiklin), and Ellis of the Hon. T. G. Curzon, a son of the late Earl of Howe.

In addition to all this, two highly important professional favorites have this week sought to divorce their respective partners. The applicants were Ethel Sydney, the Gaiety leading lady, who complains of her husband, and Vocalist David Bispham, who denounces his wife. These two cases are still pending. I know that *The Mirror* editor (very properly) objects to divorce and similar untoward cases appearing in his columns but methought I would just chronicle this group for purposes of future reference and historical record.

In addition to all these troubles, we have had a fresh outbreak between the Theatrical Managers and the Variety (or Vaudeville) ditto, on the still vexed question of playing dramatic sketches in the music halls. The principal new defendants are the extensive limited company folk who run the Moss' Empire with a capital of £250,000. This big, new case will come on for hearing next week.

Martin Harvey and Mr. and Mrs. Kendal duly brought their respective new play, *The Breed of the Treshams* and *Dick Hope*, to London on Monday. The first named occupied the Kensington Theatre, while Mr. and Mrs. Kendal came to the Coronet. The latter critics have almost, without exception, agreed with my remarks on these dramas when they were tried a few weeks ago in the provinces. Like me, they admit that a good deal of really dramatic material is to be found in each play, but that the said material is not well compounded. They say, as I said, that these dramas are only for affording acting opportunities for the stars concerned. Of those opportunities there is no denying. In *The Breed of the Treshams*, and the *Kendals*, in *Dick Hope*, again acquitted themselves nobly throughout the evening, and were nobly applauded.

One of the most soothing things vouchsafed to us in this worrying and woeome week was E. S. Willard's welcome revival of J. M. Barrie's ten-year-old, but still delightful comedy, *The Professor's Love Story*, at the St. James'. Willard was as fine as ever as Professor Goodwillie; Fred. Volpe, as Pete, and Ernest Stallard, as Henders were both A1, and Gracie Leigh was a sweet Lucy White.

Another exhilarating production was *The Earl and the Girl*, written by Seymour Hicks and Ivan Caryll, just seen at the Adelphi. I will give a full description of this in my next.

In these days of fresh prohibitory decrees, by that much abused functionary, the Licensor of Plays, it is interesting to learn, as I have just learned, that there is in preparation a dramatization of the somewhat curious story, "Six Chapters of a Man's Life," by a lady who elects to be known as "Victoria Cross." I understand that this daring story writer is preparing the dramatization herself, and that it is cleverly done. I am now not only wondering whether, in the light of recent licensing ukases, this play will be licensed.

I hear also of another rather daring drama, which is now receiving its finishing touches, so to speak. This is a romantic play, written around what the authors themselves confess is "a startling event" in Spanish history. It is the work of J. E. Patterson, author of *Melmaid* and other pieces, and the Rev. Forbes Phillips, who, under the nom de theatre of Athol Forbes, recently wrote a drama, entitled *For Church or Stage*, in which Cora Brown Potter played the not altogether spotless heroine. I am assured that "one of our leading actor managers" appears to be much impressed by the aforesaid "startling" Spanish drama. Also that the reverend playwright and his new collaborator are concocting a comedy intended for one of our leading, touring managers.

I am officially informed that, by arrangement between Arthur Chudleigh, Charles Frohman, and Arthur Curzon, the play to follow Billy's Little Love Affair, at the Criterion, will be a kind of "London-Scottish" comedy, by Captain Marshall. I am also able to inform you that the said Chudleigh, who has promised plays from the very best dramatists, may be long arranged to build himself a lordly playhouse for the locating of those promised plays. In the meantime, Citizen Frohman continues to increase his general trust, and that clever London *Dispatch* writer, "The Tramp," continues to anoint C. F. with columns of the most oleaginous journalistic butter!

In *The Mirror* of a good while ago I mentioned, on the authority of friend Wilson Barrett, that he would, anon, produce a new play of his own, to be entitled *The Never-Never Land*. I now learn from that indefatigable actor-manager that after a little rest from his recent arduous tour, which finishes to-day, he will proceed to rehearse this play. *The Never-Never Land* will first be sent into the provinces with Anst. Melford by the author's desire. In the part that the author will himself play in London. As in the case of *The Sign of the Cross* and *The Daughters of Babylon*, Wilson will, I learn, issue *The Never-Never Land* also in the form of a novel.

For the coming holidays there has been prepared not only a larger number of fairy plays than has been the case within the memory of Gawain, but also there are engaged far more child histrions, per show, than in the past. I have been wondering whether this recrudescence of juvenile labor upon the London stage is in any way owing to the fact that after New Year's Day a new act will come into force as regards the employment of children upon the stage. The present English age limit for a juvenile stage player, subject to the usual magisterial license, is of course seven years. The new act, however, will put the limit up to ten years of age.

Here are the principal examples of the numerous fairy plays, which have been fixed for the consumption of the Little Folks at Yuletide. At the Garrick the already successful revival, *The Cricket on the Hearth*, will in the course of the next week or two be supplemented by daily matinees of the other Garrick Christmasid success, *The Water Babies*. At the Adelphi, where Seymour Hicks and Ivan Caryll's fairy play, *The Earl and the Girl*, has just been presented, there will start a few days hence a series of matinees of Captain Basil Hood's fairy play, entitled *Little Hans Andersen*.

To continue: Seymour Hicks and Ivan Caryll's new fairy play, *The Cherry Girl*, is, according to arrangements at the moment of writing, to be produced at the Vaudeville next Thursday. Next Monday week we are to see at the New Theatre, John Donald and A. T. Barclay's production of the new adaptation of Alice Through the Looking Glass. On the following Thursday, Christmas Eve, the Court Theatre will reopen, with a new adaptation by Comyns Carr's son, Philip Carr, of Grimm's popular fairy tale, *Little Snow-drop*; or, the Seven Little Men. This Snow-drop story was, I remember, treated some twenty years ago by Frederick Langbridge, then a member, with the present writer, of the *Fan staff*, under the late Henry Sampson, founder of the *Referee*. Langbridge subsequently took holy orders, and is now rector of St. John's, Limerick, in Ireland. A few years ago, however, he again took to playwrighting, and became part author of *The Only Way*, with another reverend gentleman—namely, Freeman Wills, a clergyman of that ancient London borough, of the late Rev. Mr. Langbridge's daughter has blossomed forth as a novelist, with her clever but somewhat lurid story, *The Flame and the Flood*.

We were nearly having three other fairy plays at the West End. These included yet another dramatization of Alice in Wonderland, which was to have been prepared by Seymour Hicks, who, however, becoming busy with the Vaudeville and Adelphi productions, arranged to turn over the new Alice play to H. Chas. Newton. Moreover, the last named playwright had contracted to write a snow white drama with Sydney Ellison for Mrs. Ellison, the Charming Kate Cutler, to enact the heroine. But this piece had to be put off till some future season.

Sir Charles Wyndham will finish his present season at the New Theatre next Saturday, where Mrs. Garrigue will be withdrawn *pro tem*. During his rest, knight Wyndham will think out plans for the productions of Comyns Carr's adaptation of Capus' strong drama, *La Chataigne*, which adaptation is at present named *My Lady Rosedale*. Also during the Wyndham recess, Mary Moore will doubtless think out her new plan for fixing up telephones for the calling of cables.

George Edwardes has just added the Shaftesbury to his many theatres. He will take over the house after the highly successful run of *Ida Dahomey* ends, and will then have the theatre redecored, which redecored it wants badly. N. B.: G. E. will run the Shaftesbury, as he does many others, with Charles Frohman.

*The Pit*, a play by Citizens Channing Pollock and W. A. Brady, was copyrighted yesterday at the Strand Theatre. Lewis Waller tells me that he will not require a successor to the enormously successful *Monsters Menagerie* at the Imperial until the New Year is well under way. Then he will produce Poet John Davidson's new version of Ruy Blas, which at present bears the somewhat old title of *A Queen's Romance*.

May Belfort, a pretty and popular actress and singer, just back from South Africa, has booked a date in February for marrying General Ben Viljoen, late of the Boer forces and recently lecturing in London, when I found him very interesting and highly esteemed. He is expected to reach your city to-day.

In addition to *The Cherry Girl*, hereinbefore mentioned, there are two other new plays next week. These include *A Trip to Margate*, a farcical comedy, written by Walter Stevens, a cousin of Robert Louis Stevenson, to be produced at the Crown Theatre, Peckham, the locality of the recent awful Armenian assassinations! Next Saturday at the Avenue, then to be taken over by the smart actress, Beryl Faber—Mrs. Cosmo Hamilton—as the heroine, to be produced a new comedy, written by Mosley Pigeot (verse writer), entitled *All Fletcher's Fault*. There are some audacious prophets who would fain prophesy

that next Saturday we are also to see George Edwardes' production of the new German comic opera, *Madame Sherry*, at the Apollo, from which house *The Girl from Kay's* shifts to-night, to resume business at the Comedy, on Monday. But I reckon that G. E. will not try the new piece so soon as that. He and the principal balletist of the play, Charles Handa, the war correspondent, are still busy pulling things together.

N. B.: Your native craze-causer, "*Hiawatha*," is to be introduced in song form into *The Girl from Kay's* when it starts at the Comedy. Nay, worse, that jumpy-jerky-nerve-knocking number is threatened in all the West End and suburban twenty-nine pantomimes, and in all the two or three hundred provincial ditto. Horrors!

GAWAIN.

### HONOLULU.

Sanford Company Closes and Neill Company Follows—The Outlook.

(Special Correspondence of The Mirror.)

HONOLULU, Dec. 4.

The Sanford Stock Company, a Californian organization, closed a three weeks' engagement at the Orpheum on Dec. 3. They have had a successful season at popular prices, playing such melodramatic bills as *Tempest Tossed*, *The Struggle of Life*, and others of similar character. The company was very fair throughout, the costuming good and the scenery—special drops being carried for every play—excellent.

The Sanfords are to be immediately followed at the Hawaiian Opera House, at regular prices, by James Neill, with Edythe Chipman and his regular company. He plays, as did Sanford, under the management of J. C. Cohen. The announced repertoire of plays not before presented in Honolulu, has brought a heavy advance sale. It includes *A Gentleman of France*, the opening bill; *A Contented Woman*, Hon. John Griggaby, *The Christian*, *The Cowboy and the Lady*, *The Little Minister*, *A Fool of Fortune*, *Puddin' Head Wilson*, *The Starbuck*, *Under the Red Robe*, *Prince Karl*, *The Red Knight*, *Sowing the Wind*, and *The Ticket of Leave Man*. The company will play three performances a week under a guaranteed basis of \$2,000 per week in receipts. The engagement is to last three weeks.

James Kial, with a vaudeville company, headed by Nora, is due here in March, as are the Killeford's, the popular and popular-priced company that makes an annual trip to Honolulu. There is some talk of the Hawaiian Opera House being sold for Government purposes, and in that event there is a certainty of a new house, better planned for the tropics, being built. The necessary capital is already in sight.

Honolulu is looking up as a theatrical town. The tourists are being extensively and expensively advertised for by a local promotion committee, and are beginning to come here more and more frequently. The imminent advent of a big naval station here and a larger military force promises well for the theatrical business in general.

ALAN DUNN.

### GOSSIP OF THE TOWN.

Ernest Shipman denies the report that he is to feature a member of the Katherine Rober company in Hamlet next season.

William J. Hanley is now managing James Keane, and has arranged for a long tour of the coast. He reports fine business everywhere.

The new pastoral drama, by James I. Glass, will be called *A Mysterious Crime*, and will be booked on the Stair and Havlin circuit next season. Spenser Walker, this season with Land o' Cotton, will play a prominent part, and Donna Troy, who is starring in her own company this season, has also been engaged.

A benefit has been arranged for Bertha Kalish, the Sara Bernhardt of the Yiddish stage, who is now appearing in Truth, at the Thalia Theatre, New York. The benefit will take place Thursday night, Jan. 7, when Miss Kalish will appear in Hamlet.

Bernard Holt, the composer of the music of *Glittering Gloria*, the musical comedy by Hugh Morton, which John C. Fisher and Thomas W. Hyley will produce early in January, arrived from London last week. Mr. Morton will sail to-morrow, to personally direct the rehearsals.

A. T. Worm has rejoined the Shubert forces, and is now acting manager for Fay Templeton in *The Runaways*.

Corse Payton was confined to his home in Williamsburg last week, and his Fulton Street theatre was closed.

Adelaide Thurston is to play an engagement at the Grand Opera House, Chicago, Jan. 3.

An Indiana Romance Company closed Dec. 4.

John G. Edwards, who has been playing the part of the hero in *Not Guilty*, since Sept. 4, left the company last week and returned to New York.

W. S. Butterfield reports big business with his companies through Kansas, and that Arrah-Napogue will open on Christmas Day, at Fall River, Mass., with a cast of thirty people, headed by J. K. Murray and Clara Lane.

George Ade was in town last week for a few days' work in collaboration with Gustav Lunders, who is composing the score for *The Sho-Gun*, to be produced early in the new year by Henry W. Savage. Mr. Ade took occasion to see his comedy, *The County Chairman*, at Wallack's Theatre, for the first time since the opening week of its run in Chicago, three months ago.

Charles Wyndham may visit this country next Winter to present his plays instead of permitting John Drew to do them. That is the reported scheme of Mr. Drew's manager.

Elise De Vere, the French danseuse with Red Feather, has become a convert to one of the American industries—shoes. She will take with her, on her return to Paris in the Spring, two dozen pairs of slippers, boots and shoes.

Manager George L. Baker, of the Baker enterprises, who controls the Baker Theatre and Empire Theatre at Portland, Ore., declares that business at his houses keeps up in a very satisfactory manner. The stock company at the Baker is firmly established. Ethelyn Palmer, leading woman of the Empire Stock company, had a narrow escape from injury last week. But for the nerve and strength of John M. Sullivan, the leading man, Miss Palmer would have probably sustained a few broken bones.

The Joseph J. Sullivan Blackthorn company, under the management of Frank R. Carr, resumed its tour at South Amboy, N. J., on Monday, Dec. 14.

Chrystal Herne is to be Nat C. Goodwin's leading woman in *My Wife's Husband*, originally played by Selina Pether. The engagement was made through an arrangement with Frank McKee, Miss Herne's manager.

Elizabeth Kennedy, who achieved a pronounced success last season as Madame Trenton in Clyde Fitch's comedy, *Captain Jinks of the Horse Marines*, has just finished a successful tour of twelve weeks in *As You Like It*. She is now busily engaged in preparations for her new play, *The Masque of the White Rose*, which she will produce shortly after the holidays and have perhaps New York hearing before the close of the present season. John Webster and Enoch Campbell have been engaged for leading roles. No less than sixty people will be required in the production.

A highbinder rushed on the stage of the Chinese theatre, San Francisco, last week and deliberately fired five bullets into the body of one of the members of the orchestra, who dropped dead. The murderer escaped through the stage door.

Edward Harrigan is to manage a theatre at the St. Louis World's Fair. Only Irish plays will be produced.





W. H. Anstead's latest song, "I'll Be True," a waltz song by Claude M. Barnett, and "The Girl That Has Won My Heart," by William H. Anstead, are forging to the front. Many singers are now featuring these songs with success.

"My Sweet Ki-Yi," described as a cute, quaint Japanese waltz song and published by the Walrus Company, is winning many friends.

Madame M. Flower, known as "The Bronze Melba," will introduce for the first time at Madison Square Garden Christmas night Al Trahern's latest song ballad "Lights of Home." She will be assisted by two hundred chorus voices.

"I'm Next to You," the quaint and novel coon song published by the Buffalo Music Company of Kansas City, is being sung by many well-known singers. Leon and Bertie Allen recently introduced the song in the West, and stated that they were compelled to respond to many encores.

Hinds and Noble, publishers, 31-35 West Fifteenth Street, have issued a book of songs called "Songs of All Colleges" compiled and arranged by David B. Chamberlain and Karl P. Harrington. Many of the songs contained in this book are indelibly impressed on the memory of students of the various colleges. This book is invaluable, not alone to old college conferees, but at all gatherings where men are met together for pleasure and song.

C. P. Eps, correspondent of THE MIRROR at Tyler, Texas, has written the words of a pretty little song called "Philopena," the music of which was composed by Will L. Purley. The song tells a pretty story and is adapted for use by comedienne.

The Dowling-Sutton Music Publishing Company at 12 West 28th Street, New York, have another winner in the new song by Billy Johnson, called "Down on the Amazon." This is being sung by Carter and Bluford and many headlines who report it a real hit.

"Ma Lady Moon," published by Edwin S. Brill, is increasing in favor with the leading singers and is still the feature song with "Holly Tolly," Beldy and Currier, The Holdsworths, and Inez Mecusker.

J. Aldrich Libbey wired the Peerless Publishing Company from Boston last week that "My Bessie's Wedding Day" was a substantial hit.

James and Sadie Leonard, now playing the Orpheum Circuit, are featuring Eugene Ellsworth's latest coon novelty, "Whatever Is a Goin' to Become of Me" with much success. The song is particularly adapted to Miss Leonard's clever style, and she scores heavily with it in consequence.

The Vandersloot Music Company state that during the past three weeks they have received over 2,000 programmes from leaders throughout the country featuring "Under Southern Skies," the great song of the South.

"Chilpeta," an Indian song by Dowling and Marion bids fair to run a close race with the better known song in this line. It is decidedly characteristic.

"Lots of Things You Never Learn at School," published by Edwin S. Brill, still continues the song-hit of The Wizard of Oz—and has lately been introduced by Edwina Frances Curran and Abbot Davidson.

"Sadie Green," the rollicking waltz song, is making a hit in the Carolina Walt Company.

W. R. Arnold, the well-known baritone of the A Trip to Chinatown Company, is featuring Eugene Ellsworth's "personal" ballad novelty, "For Many Years" with great success; he reports two and three encores nightly, which is remarkable in a ballad. Jack Campbell, the star of the company has Mr. Ellsworth's other two songs, "Little Red Riding Hood" and "Whatever Is a Goin' to Become of Me?" in rehearsal, and they will soon become important numbers in the production.

Among the numbers published by the Vandersloot Music Company receiving the attention of the singers are "Sweet Clover," "The Curse of a Pretty Face," "When a Lady Leads the Band," "The Great White Throne," a semi-religious song, and "My Sunny Sue."

Wee Carrie, who is to give her imitations for the Harmonic Club, is featuring Feist and Barron's waltz song, "She's the Pride and the Pet of the Lane."

Eddie Leonard, of Haverly's Minstrels, continues to captivate his audiences with his own composition "Ida" and "Pysar and Lewis" "Never do Nuthin' for Nobody that Does Nuthin' for You."

Mattie Pierson has recently added a number of new encore verses to the popular waltz song, "While the Moon Shines Bright." Her audiences never seem to be able to get enough of its haunting refrain.

Georgia Arend, the concert soprano, has added to her repertoire all of Reed Miller's songs, "Resignation" by Caro Roma, and "A Little Dutch Garden," by Harvey Worthington Loomis.

Howard Whitney's "A Lucky Duck," still remains the popular feature of most up-to-date bands and orchestras.

"My Star of Zanzibar," by Dowling and Sutton, is now on the market and is meeting with genuine success. This is a South Sea Island song.

"The Game of War," published by Edwin S. Brill, receives many encores with West's Minstrels, Spencer Kelly, Raymon Moore, Harry Wise and The Great White Diamond Company.

"Ma Mornin' Glory Babe" is one of those bewitching coon ballads, that never fails to get the encores, says Katherine Trayer.

"The Girl I Should Have Married Long Ago," published by the Vandersloot Music Company, looks like a winner.

Zelma Rawston, who is now playing the Kohl and Castle Circuit, is meeting with remarkable success with "In Sunny Africa" and a new jungle song, "My Little Zu-oo-oo-ulu" written by Feist and Barron.

The orchestra at the Alcazar Theatre, San Francisco, under the direction of Edward B. Lada, finds Lee Berliner's "Africana" to be growing in favor.

"In Ireland," a typical Irish song by Felix McGlennan, is being revived by a number of comedians, among them being George Emmet, Monte O'Neil, and Fannie Midgely.

The premiere danseuse, Elsie M. Gibson, is using the "Sentry March" and "La Camille Waltzes" as accompaniment for her excellent work. A new one, "When I Was a Barefoot Boy," by Brennen and Story, is the latest ballad for illustrated work. It is beautiful in melody and sentiment.

The performers are enthusiastic over the Peerless Publishing Company's new song ballad "Only You and I, Love."

W. A. Mason, of Corinne and Mason, with the Champlin Stock company, is making a special feature of "You've Got to Pay that Grocery Bill," and says that it is the best thing in the coon line that he has run across this year. At Lancaster, Pa., the gallery joined in the second chorus.

Edwina Marcia will close her present engagement with The Real Widow Brown company on Dec. 19. In order to complete her musical education, retiring from the stage for a time.

The patrons at the Marlborough restaurant continue to be regaled by Seyfried's orchestra, which plays Horwitz and Bowers' "Every Day is Sunshine When the Heart Beats True," Cole

MUSIC PUBLISHERS.

"HERE'S A BIG HIT THIS TIME."

This season has shown strange developments in the history of "song hits." Seldom, if ever, during the past ten years has there been such a scarcity of new songs on the market as there is to-day. Everybody is asking why, and the publishers are racking their brains to solve the problem. There are hundreds of good songs on the market, as we all know, but for some unknown reason but few of them have become phenomenally successful. Of course everybody knows what a tremendous hit "Hiawatha" was, and everybody knows that the only song to equal its success is "ANONA," which Mr. Feist knew would win from the start.

Mr. Feist is equally confident in the new song, entitled "MART ANN," cleverly written by William A. Dillon. "MART ANN" will equal the success of "Bedelia," which we all recognize as one of the "big hits." We are mentioning these songs because they are "hits," and when we say that "MART ANN" will equal the success of "Bedelia," it merely goes to show how much confidence we have in this new song. Already singers from all over the country are writing for this song. Their success has been so great that many extra verses have been written, so that the singers now using "MART ANN" may have an opportunity to respond to the many encores their audience demands. This is merely a "tip" for you, and if you take advantage of it you will not regret it. We are finishing this little story with the same words we began it with—namely: "While there are lots of good songs published, THERE ARE VERY FEW 'HITS.'" "MART ANN" IS A HIT; you will appreciate this fact as soon as you hear it, so don't wait, but send for the new "BIG HIT" at once, and you will not regret it. Remember the publisher is Leo Feist, 154 W. 37th St., where other BIG HITS come from.

In answering these advertisements please mention THE MIRROR.

and Johnson Brothers' "Flowers of Dixieland" and "Maid of Timbuctoo," as well as the selection from Ranken and Englander's Jewel of Asia.

James Travers is using "Laces and Graces," by John W. Bratton and Gustave Salzer; "A Lucky Bird," by Howard Whitney, and "Fleur-de-lis," by Victor Herbert.

Under the direction of Al. Bondsall and Jack Drieland, both well-known in the profession, a minstrel show will be given at Fort Washington, L. I. Leo Feist's songs will be used exclusively. The Catalina Island Band, on tour through California, recently gave a concert at East Lake Park, near Los Angeles, and rendered selections from Ranken and Hadley's Nancy Brown and Rosenfeld and Sloane's Mocking Bird.

The Troubadour Trio are singing "Just for To-night," by F. O. French, and also "Mile, New York," "Come Down, Ma Evening Star," "I've Got to Go Now," "Cause I Think It's Goin' to Rain," and "Cozy Corner Girl," as a medley.

Madame Strakosch is making a pronounced hit in vaudeville with her dainty little number, "Anona," by Mabel McKinley.

Though a new song, "Give Me Ma Fifteen Cents" is now being used extensively by many prominent singers on the vaudeville stage. Edwin Wise is scoring with it and is also winning encores on his singing of "Ma Afro-Mexican Queen."

Adams and Edwards are responding to numerous encores with "When the Band Was Playing Dixie."

Fred Valentine, the well-known concert singer, receives encores nightly on his rendering of "As the Ivy Loves the Oak," by Charles Noel Douglas and John W. Bratton.

A feature with Gus Hill's McFadden's Flats company is the effective singing of Feist and Barron's song, "I Ain't Got No Time," by the entire company.

"King of Coney Isle" is another new publication, which has lately been added to the repertoire of many well-known people on the vaudeville stage. Monroe Silver is now using this song, and David and Meakin's cake-walk song, "Coonville's Culled Band."

The following popular successes were heard at the Opera House, Rodus, N. Y., recently: Cole and Johnson Brothers' "Maiden with the Dreamy Eyes" and "Congo Love Song," and John Heinemann's "Bessie" and "When the Wind Sighs in the West."

Louis Riehard's orchestra at the Circle Theatre finds the selection from Rosenfeld and Sloane's Mocking Bird a popular number.

The programme of the Elks' Minstrels of Beloit, Wis., contained H. W. Petrie's ballad, "Where the Sunset Turns the Ocean's Blue to Gold," sung by O. B. Osborne, and Horwitz and Bowers' "Every Day is Sunshine When the Heart Beats True," sung by A. S. Thompson.

Murphy and Nolan have found in Horwitz and Bowers' "Mortality" and in Moran and Furth's "In the Lives of Famous Men," splendid vehicles.

The orchestra at the French Lake Springs Hotel delight the convalescents at this health resort with Roden and Witt's "When the Fields Are White with Cotton," and Horwitz and Bowers' "Down Where the Cocanuts Grow."

The orchestra at the Alcazar Theatre, San Francisco, under the direction of Edward B. Lada, has frequent requests for Rosenfeld and Sloane's Mocking Bird selection, Cole and Johnson Brothers' "Moonlight on the Mississippi," Smith and Kerker's "Blond in Black" waltzes, and Clare Kummer's "June."

On the musical programme at the Park Theatre, Brooklyn, the selection from Smith and Englander's Office Boy was a welcomed innovation. William E. Slater, the leader, outdid himself in his efforts.

At the Lyceum Theatre, San Francisco, Carberry and Stanton are singing "Grace O'Moore," by Max S. Witt, and the orchestra, under the direction of Oscar Brand, wins applause with Ranken and Hadley's Nancy Brown selection.

Fred J. Hamill, Chicago's widely known composer, publisher and music dealer, is meeting with good success these days, due to such favorites as his latest, "The World is Full of Sunshine When Your Friends Are True." The World's Fair Poster Club, with a membership of 80,000 people, to whom the song is sold at a special rate, has been used as one of the novel methods to introduce it. The original advertising matter Mr. Hamill has sent out has attracted much attention and praise. Whitney, Warner and Company, of Detroit, have the exclusive sale of the song in fourteen cities.

CUES.

Alice Fischer was the winner of the vase voted to the most popular president of the P. W. I. last week. Mrs. Doré Lyon was a close second in the voting.

The new Opera House, at Walden, N. Y., was dedicated Dec. 10, with La Belle Marie, by Rho Lorraine's Stock company. The dedication was a great success.

Evelyn Gordon, for the past ten weeks seriously ill with typhoid fever, will soon be able to resume work.

Mrs. Faversham (Julie Opp) became the mother of a son last Thursday, Dec. 10. The baby lived only a few minutes.

It is said that Oscar Hammerstein is to turn his Victoria Theatre into a music hall.

Adele Lane and J. S. Atkinson have severed their connection with Eden Holden.

Bernhardt is said to be contemplating a farewell tour next season, under the Graus.

In THE MIRROR's review of The Queen of the White Slaves, at the Grand Opera House last week, Sylvia Bidwell was credited with the honors which rightly belonged to Aileen May, be-

MUSIC PUBLISHERS.

The Great Sunshine Song.

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SINCE SALLY LEFT OUR ALLEY, - - - - - Waltz  
WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - - - - - Coon

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"LIGHTS OF HOME,"

Refrain On the shore the lights are gleaming,  
In a cozy home, sweet home,  
Loving hearts within are dreaming,  
Of a dear one 'cross the foam;

As they pray for his returning,  
Tho' far distant he may roam,  
Every night the lights are burning,  
Ever faithful, Lights of Home.

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In answering these advertisements please mention THE MIRROR.

cause Miss Bidwell's name was on the programme as Laura Rivera, Miss May's name should have been there, for she it was who so adequately portrayed Laura.

Kitty Kerwin Griffith is playing Eliza with Stockwell's Uncle Tom's Cabin company, now touring the Pacific Coast.

Kathleen Barry, on her closing night with A Working Girl's Wrongs, was presented with a handsome umbrella by the members of that com-

WM. M. REDFIELD

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pany, from the manager to the property man. Clyde Bates made the presentation speech. William Courtleigh is to support Maxine Elliott in Her own Way.



## CORRESPONDENCE

(Continued from page 8.)

For Her Sake 21. The Two Orphans 20. A Little

Theatrical 21.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): When Knighthood Was in Flower 10; large attendance; good co. Eight Bells 15; good business. Tests of the D'Urbervilles 22. Hearts of Oak 25. The Parish Priest 28. Field's Minstrels 31.

DANVILLE.—OPERA HOUSE (P. C. Angier, mgr.): Ten Nights in a Bar Room 10; fair co. and house. Weary Willie Walker 25. The Village Postmaster 31. The Darkest Hour Jan. 2. His Majesty and the Maid 5.

WILTON.—OPERA HOUSE (A. J. Blair, mgr.): Human Hearts 15; good co.; fair house. For Her Children's Sake 17; good house; excellent satisfaction. Weary Willie Walker 25. The Darkest Hour 31.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): The Lily and the Prince 9; pleased fair house. Yale's Devil's Auction 10; pleased large house. The Princess Chic 19. A Gentleman of France 25. Stetson's U. T. C. 30. The Sign of the Cross Jan. 8.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): The Village Parson 13; pleasing performance; poor business. Zig Zag Alley 12; fair business. Fred H. Wilson co. 14-19 canceled.

LEWISBURG.—OPERA HOUSE (H. Ever Sporker, mgr.): Madame Mantelli Italian Grand Opera co. 15; pleased large audience. The Darkest Hour Jan. 1. A Little Outcast 5.

OLYPHANT.—F. M. OPERA HOUSE (Gibbons and Carline, mgrs.): Over Niagara Falls 28. Local 25-Jan. 1. The Village Parson 5. A Fight for Millions 11.

WAYNESBURG.—OPERA HOUSE (J. W. Mun- nelli, mgr.): Rose Coghlan 10; finest performance of season. Pickings from Puck 11; amused good house.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garmann, mgr.): Human Hearts 15; good performance and house.

MERCEER.—OPERA HOUSE (Charles T. Byers, mgr.): For Her Sake 15; pleased crowded house. The Moonshiner's Daughter 21.

JEANNETTE.—BYERS THEATRE (F. S. Byers, mgr.): Bowers Masqueraders 17. U. T. C. 26.

WELLSBORO.—RACHE AUDITORIUM (Dartt and Dartt, mgrs.): England's Moving Pictures 30.

## RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Bertha Gailard in Dorothy Vernon of Haddon Hall 4; captivated fine audience. Raymond Hitchcock in The Yankee Consul 7; fine performance; enthusiastic house. Jere McAllister co. opened 8 in The Belle of Richmond and Between Love and Duty to large business. Other plays: A Runaway Match, A Desperate Game, Great Secret Mystery, The Penitent, A Wife's Honor. Uncle Josh Spruceby 14.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Uncle Josh Spruceby 11; fair business. The Gamekeeper 12; good house. Peck's Bad Boy 14; fair. Local 15-19. Vanderville. Carrie Turner (return) 24-26. The Eleventh Hour 30. U. T. C. Jan. 1. Utah 2. Campbell Stratton co. 3-8.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Imperial Stock co. Nov. 21-25. Stetson's U. T. C. 26.

PAWTUCKET.—MUSIC HALL (D. B. Buffington, mgr.): Buffington Stock presented The Three Musketeers 7-12 to good houses.

RIVER POINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The County Fair 18. Local 25.

## SOUTH CAROLINA.

NEWBERRY.—OPERA HOUSE (Garhardt, Pifer and Eberhardt, mgrs.): The Hottest Coon in Dixie Nov. 23 failed to appear. Boston Ideal Opera co. in Olivette 25 to good audience; pleased. Alf Taylor, lecture, 26 (Lyceum); large audience. Paige Comedy co. 27-30 in A Fight for a Fortune, Country Boy, A Double Life and Rip Van Winkle; best business of any repertoire co.; pleased. Mildred and Roulere 17. Simville's Romeo and Juliet Jan. 8. Edsall-Winthrop co. 10-16.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): The Lilliputians 10; fair business; very meritorious performance. Viola Allen 11 in Twelfth Night to full house. Land o' Cotton 14; good co.; to light business. Blanche Walsh 18. The Ambassadors 25. Kelsey and Shannon 26.

SPARTANBURG.—GREENWALD'S THEATRE (Max Greenwald, mgr.): Dr. Jekyll and Mr. Hyde 9 to fair business. Tosca's Band 14 canceled. Mildred and Roulere 23 canceled. Land o' Cotton 24. At Cozy Corners 30.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmore, mgr.): Dr. Jekyll and Mr. Hyde 10; small house; fair co. Rudall Concert co. 16. Land o' Cotton 17.

## SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Shore Acres 7 to capacity; excellent performance. Peck's Bad Boy 19. Virginia Drew Prescott in Salsola 25. A Runaway Match 25.

## TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Eben Holden 4, 5; fair co. and business. Human Hearts 8; very large house. Blanche Walsh in Resurrection 10. The Burgomaster 11. Mrs. Langtry 17. Dockstad's Minstrels 18, 19.—GRAND OPERA HOUSE (Mrs. J. Boyle, mgr.): Boyle Stock co. in The Marble Heart 30-5; pleased large houses. The Secrets of Notre Dame, a new play by Frederick Paulding, and produced for the first time 7-12; opened to large and well pleased audiences. The Power of Justice (first time) 14-19.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): A Texas Steer 9 did well. Lew Dockstad's Minstrels 15, 16 to capacity. The Prince of Pilsen 17. Mrs. Langtry 25. Elita Proctor Otis 21.—GRAND OPERA HOUSE (A. R. Morrison, mgr.): Hopkins Stock co. 14-19; good week; in The Two Orphans. On Change 21.—AUDITORIUM (Benjamin M. Stainback, mgr.): Black Patti Troubadours 9-12 to immense houses.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Howard Kyle presented Rosemary 2; one of the best of the season. T. F. A. Minstrels (local) 4. success. The Limited Mail 8. Twelfth Night 15. David Warfield in The Auctioneer 18. Mrs. Langtry in Mrs. Deering's Divorce 21. A Friend of the Family 22, 23. The Cavalier 26, 28.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): The Knowledge, hypnotists, 2-5; pleased performance; good business. The Limited Mail 7; fair performance; large house. A Chinese Honeymoon 9. The Burgomaster 10. Blanche Walsh 11. Viola Allen 14. Percy Haswell 15. David Warfield 19.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, mgr.): John F. Griffith in Macbeth Nov. 30; pleased fair audience. Al. G. Field's Greater Minstrels 2; fine performance to S. R. O. A Wise Woman 8. Human Hearts 10. Eben Holden 11. May Sargent 15. Lew Dockstad's Minstrels 17.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): John Griffith in Macbeth 1; fair performance to crowded house. A Texas Steer 8. Human Hearts 7. Local Minstrels 9, 10. Barlow's Minstrels 14. Ward and Vokes 17.

MURFREESBORO.—CITIZENS' THEATRE (Avent, Fox and Lytle, mgrs.): Ward and Wade's Minstrels 3; excellent business; very good satisfaction. May Sargent 19.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): George Ober in Why Smith Left Home 10; pleased small audience. Durno, magician, 18, 19. McGinnis-Woodruff co. 21-26.

## TEXAS.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): The Waifs of New York Nov. 30; fair performance; poor business. The Convict's Daughter 1; poor business and performance. Alberta Gallatin in Ghosts 2; fair business; superb acting. East Lynne 3; fair performance; poor business. The Smart Set 4; top-heavy house; excellent performance. When Reuben Comes to Town 5; good business and performance. The Wind of Wall Street 7. Peck's Bad Boy 12.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): The Fast Mail Nov. 30; top-heavy house; performance pleasing. Dockstad's Minstrels 1 to well filled houses; fine performance. Virginia Drew Prescott in Salsola 2 to fair business. Charles E. Hanford 3, presenting The Merchant of Venice and Richard the Third to fair business; performances pleasing. Alberta Gallatin, with good support, presented Ghosts 8; fair houses; performance pleasing.

HOUSTON.—SWENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; McMichael, mgr.): Marie Walwright in Twelfth Night 1; good house. A Gambler's Daughter 3; fair business. In the Palace of the King 5; large and well pleased house. The Convict's Daughter 8. Lew Dockstad's Minstrels 9. Thelma 10. The Silver Slipper 12.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. and W. D. Brown, owners; John C. Brown, mgr.): Marie Walwright 8; pleased fair business. Hoyt Comedy co. 9-11 (return); good co.; large audience. Plays: Woman's Enemy, Trapped by Treachery, The

James Boya, Power of Money, and Black Vipers. Peck's Bad Boy 14. Helen Grantley 19.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Marie Walwright Nov. 30 in Twelfth Night; large audience; pleasing performance. A Gambler's Daughter 2; fair business. In the Palace of the King 4; large house; good business. The Convict's Daughter 6; top-heavy houses. Dockstad's Minstrels 8.

DALLAS.—THEATRE (George Any, mgr.): Alberta Gallatin in Ghosts 7; pleased large audience. East Lynne 8 to fair houses. Marie Walwright in Twelfth Night 10; delighted two good audiences. Billy Kersand's Minstrels 14. In Old Kentucky 15. Peck's Bad Boy 16. The Smart Set 17, 18. The Convict's Daughter 19.

WACO.—THE AUDITORIUM (Jake Gardnake, mgr.): Marie Walwright in Twelfth Night 9; pleased fair house. The Silver Slipper 9; well received by crowded house. Helen Grantley in In the Palace of the King 11; fair business; performance pleasing. Eike's Minstrels 15, 16. In Old Kentucky 17.

CORPUS CHRISTI.—MERCHANTS' OPERA HOUSE (L. C. Beare, mgr.): Marie Walwright in Twelfth Night 8; fair house; play well received. In the Palace of the King 12; two good audiences; performance well received. Peck's Bad Boy 18. Ward and James in Alexander the Great 19.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): The Smart Set 7; good house. Peck's Bad Boy 9 to small house. Billy Kersand's Minstrels 12 (return) to good business. Elder's Ten Nights in a Bar Room 15. Harvey Kyle in Rosemary 16. The Silver Slipper 17.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Uncle Josh Spruceby 1; light business. Marie Walwright 4; pleased good business. The Convict's Daughter 14. East Lynne 15. Ward and James 18.

GREENVILLE.—KING OPERA HOUSE (Walter Dean, mgr.): Charles R. Hanford Nov. 30 to capacity; pleased. Alberta Gallatin 3; very small audience; fine co. When Reuben Comes to Town 4; large audience.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, mgrs.): Albert Taylor Stock co. 11, 12; good business. Pleased Two Old Strangers Jan. 4. Who, What, When Minstrels 12. Hutchison Brothers' Minstrels 26. A Breezy Time Feb. 13.

BRENNHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): The Palace of the King 7; excellent performance to capacity. The Convict's Daughter to immense small audience. Georgia Minstrels 25. Peck's Bad Boy 29.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): Uncle Josh Spruceby 8; average performance to fair business. Ten Nights in a Bar Room 12; poor performance to poor business.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, mgr.): Thelma 8; good houses and co. Dockstad's Minstrels 10. Lewis James and Frederick Ward 14. The Silver Slipper 18. A Chinese Honeymoon 19.

BROWNSWOOD.—MITH OPERA HOUSE (Ray Harrison, mgr.): Joseph De Grasse 7; pleased full house in The Merchant of Venice. Uncle Josh Spruceby 11 to S. R. O.

SAN ANGELO.—OPERA HOUSE (Fred Gerber, mgr.): Uncle Josh Spruceby 12 to packed house (receipts, \$238.50); audience pleased. A Railroad Gang 31, Jan. 1.

BELTON.—GRAND OPERA HOUSE (J. H. Head, mgr.): Uncle Josh Spruceby 7; pleased large house. Joseph De Grasse in The Merchant of Venice 8; pleased capacity. The Convict's Daughter 15.

VACUOCOCHES.—OPERA HOUSE (J. C. Wolf-slefer, mgr.): Joseph De Grasse in The Merchant of Venice 17.

MCKINNEY.—OPERA HOUSE (Henry W. Warden, mgr.): Helen Grantley 16. The Little Homestead 21. Gus Sun's Minstrels 24 canceled.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): When Reuben Comes to Town 7; good business; very poor co. Billy Kersand's Minstrels 15.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Alberta Gallatin in Ghosts 8; fair business. In Louisiana 9; good business pleased.

MARSHALL.—OPERA HOUSE (Livingston and Dolmer, mgrs.): The Smart Set 11 canceled. Howard Kyle in Rosemary 14.

WAXAHACHIE.—OPERA HOUSE (J. M. Cumby, mgr.): East Lynne 7; pleased large audience. Peck's Bad Boy 17.

HILLSBORO.—LEVY OPERA HOUSE (Morgan and Bounds, mgrs.): Hoyt's Comedy co. 7, 8; good business; excellent performance.

GAINESVILLE.—BOWN'S OPERA HOUSE (Fred Frasher, mgr.): Marie Walwright 12; light business; co. good.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Peck's Bad Boy 7; fair business; poor performance.

TERRILL.—BEIN OPERA HOUSE (S. L. Dey, mgr.): St. Louis Dramatic co. 4, 5; good houses; poor co. O'Flaherty's Invitation 17.

EL PASO.—MYERS OPERA HOUSE (W. L. Rogers, mgr.): Alberta Gallatin in Ghosts 10; good co. to good house. Jack C. Taylor Stock co. 14-16.

BONHAM.—OPERA HOUSE (V. Steger, mgr.): Gus Sun's Minstrels 10 to fair house; good co.

HENDERSON.—OPERA HOUSE (Drubin and De Lamar, mgrs.): Dark.

## UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Cinderella (local) to capacity 1. Leon Herrmann 2; pleased fair houses. Jefferson De Angella in The Treador 4, 5; co. very good; business large.—GRAND THEATRE (Jones and Hammer, mgrs.): Mason and Mason in Rudolph and Adolph Nov. 30-2; co. fair; business large. Uncle Josh Spruceby 3-5; co. and business fair.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Mickey Finn 12; light house; good co. Over Niagara Falls 14. Major Henderson and Son, Drummers, 21. Marie Walwright 26. Fisher and Carroll 31.

## VERMONT.

SPRINGFIELD.—OPERA HOUSE (George H. Stiles, mgr.): George F. Hall in A Ragged Hero 7; pleased large house. Prescelle, mind reader and hypnotist, 14-19.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Belle Bill Nov. 15 canceled. Miss New York, Jr. 21. Local 30-2.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Jefferson Brothers in The Rivals 11; large and well pleased audience. Along the Kennebec 18. A Ragged Hero 31.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Dark.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Along the Kennebec 19.

WOODSTOCK.—MUSIC HALL: Sag Harbor 16.

## VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Lovers' Lane 12; business fair; performance good. Rogers Brothers in London 14; business and performance excellent. Grace George in Pretty Peggy 15; excellent performance to very large business. David Warfield in The Auctioneer 16; performance excellent; business S. R. O. At Cozy Corners 17, 18. Howe's Moving Pictures 22.—GRAND THEATRE (Otto Wells, mgr.): Bijou Musical Comedy co. 14-19 in Tuxedo; performance excellent; business capacity. Ross and Fenton Vaudeville co. 21-26.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leach and Hersh, mgrs.): R. J. Erwood Stock Nov. 30-5 opened and played four nights when the local management canceled balance of week on account of poor business and performances.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): The Lilliputians 4; pleased small house. Grace George 18. Howe's Moving Pictures 22. George Fawcett co. 26.

HARRISONBURG.—ASSEMBLY HALL (W. A. Brathwaite, mgr.): A Royal Slave 30.

SUFFOLK.—CITY HALL THEATRE (Jones and Lloyd, mgrs.): Lovers' Lane 14. At Cozy Corners 16.

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## WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Lulu Glaser Nov. 30, 1 in Dolly Varden; excellent performance; crowded house. The Storks 4, 5; fair co.; good business. De Wolf Hopper 8, 9. Ben Hur 14, 15.—AUDITORIUM (Harry C. Hayward, mgr.): Florence Roberts 30-5 in Zaza and The Unwelcome Mrs. Hatch; large business. The Christian 7, 8. The Bohemian Girl 11, 12.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Looking for a Wife Nov. 29, 30 to deservedly poor business. Mr. Pickwick 4, 5; good co.; large audiences. Old Red Frouty 3; well played to good house.—LYCEUM (Dean E. Worley, mgr.): A Little Outcast 29-5; attendance not large.—EMPIRE AND EDISON: Vaudeville; well patronized.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, lessees; R. J. Nixon, mgr.): Jefferson De Angella in The Treador Nov. 30. Lulu Glaser in Dolly Varden 2. Florence Roberts 9, 10. Robert Mantell 11. A Chinese Honeymoon 13.

WHATCOM.—BECK'S OPERA HOUSE (A. C. Senker, mgr.): Lulu Glaser in Dolly Varden 7; good business; fine performance.

## WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (Epstein Brothers, mgrs.): Shay Opera co. 5, 6; excellent performances; good houses. St. Plunkard 14; entertained good audience. Miss Bob White 15 (return); crowded house pleased. Quincy Adams Sawyer 16; good house. 'Way Down East 25. The Earl of Pawtucket Jan. 1.—AUDITORIUM THEATRE (W. E. Kemery, mgr.): Innocent Maids 7; pleased good house. Myrtle Harder co. 9-14; good houses. A Little Outcast 13. Howard Dorset co. 25-2.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Rose Coghlan 12; fair business. The Billionaire 14; S. R. O. 'Way Down East 19. The Earl of Pawtucket 22. Florence Roberts 23. Van Dyke and Eaton co. 24-26. Quincy Adams Sawyer Jan. 1. The Earl of Pawtucket 21. The Telephone Girl 8. The Orphan's Prayer 21.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Shay Opera co. 9-11 in Carmen and 12; fine performances; good business. Rose Coghlan 18. Howe's Moving Pictures 19; good business. Hillier's Wonders co. 18. Lovers' Lane 19. A Royal Slave 25.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (R. A. Farland, mgr.): A Run on the Bank 11; fair performance; good business. A Turkish Texan 3 canceled. David Harum 8; good performance; large house. Howard Dorset co. 7-12. Miss Bob White 14. Rose Coghlan 15.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): David Harum 11; good co. and business. Miss Bob White 14; pleased large business. Rose Coghlan 18. Porter White's Funst 19. Van Dyke and Eaton co. 21-26. Quincy Adams Sawyer Jan. 1. The Earl of Pawtucket 21. The Telephone Girl 8. The Orphan's Prayer 21.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Erwood Stock co. 7-12 to small business; co. good. The Minister's Daughters 14 canceled. Durno, magician, 24. Saved from the Sea 25. For Poverty Sake 30. The Black Thorn 31.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): David Harum 8; excellent performance; fair business. Gorton's Minstrels 11; good performance; fair business. Rebecca Warren in Tess of the D'Urbervilles; excellent co.; fair business.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): New York Day by Day 10; performance poor; business fair. The Heart of Texas 18. A Royal Slave 21. Conroy and Mack Comedians 28-Jan. 2. Young Tobe Hoxie 4.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (I. J. Handson, mgr.): At Cozy Corners Nov. 29; pleased good house. Dr. Carpenter's Indian Show 30-12.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): St. Plunkard 16; pleased packed house. Gorton's Minstrels 22. Down and Up 26 canceled.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): A Royal Slave 22. Harkness and Fox 28.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): The Belle of Honolulu 1 (local) to small audience. The Maxman 10. Saratoga 11.

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BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): The Belle of Honolulu 1 (local) to small audience. The Maxman 10. Saratoga 11.

## WISCONSIN.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): The Burglar 6; fine business; fair co. Dare Devil Dorothy 9; fair house. To Die at Dawn 9; one of the best scenic productions of season. Ruben in New York 10; large house; fair co. Walker White-side 14; pleased good house. Human Hearts 16. Slaves of the Mine 20.

BELOIT.—WILSON'S OPERA HOUSE (B. H. Wilson, mgr.): Trelise Vanderville Circus 10; small house; pleased. Hickman Brothers in Down and Up 14; small house; poor co. Julia Grau Opera co. sang El Capitán 15; fair house; pleased. A Thoroughbred Tramp 30. Mary Shaw in Ghosts Jan. 1. The Ward of De 7. A Bunch of Keys 8. Davidson Theatre co. 11-16. Ten Nights in a Bar Room 29.



**FELDER, mgr.:** Arizona 2; competent co.; fair attendance; Joe Welch in The Fiddler 4; pleasing performance; fair patronage. To Die at Dawn 6; very competent co.; good attendance. The Prisoner 8; Human Hearts 13. Tim Murphy 17. The Burglar 20.

**OSHKOSH, GRAND OPERA HOUSE (J. E. Williams, mgr.):** Grace Hayward co. 1-6 played Woman Against Woman. The Gallery Slave. The Belle of Richmond. The Bondman. The Creole to good houses. Blanche Walsh in The Resurrection 3; house crowded; co. good. Dare Devil Dorothy 7; good business. Reuben in New York 13.

**APPLETON, THEATRE (J. Austin Hawes, mgr.):** Extra Kendall 15 pleased. Dare Devil Dorothy 9 pleased. Walker Whitehead 17. Colonial Moving Pictures 22. The Devil's Auction 26. The Christian 30.

**MERRILL, HERARD OPERA HOUSE (Charles Quinn, mgr.):** Ghosts 12 canceled. His Nibs, the Baron 14 canceled. Human Hearts 17 canceled. Down and Up 19. A Break for Liberty 24. Slaves of the Mine 28. A Thoroughbred Tramp 29.

**MADISON, FULLER OPERA HOUSE (Edward M. Fuller, mgr.):** The Girl with the Green Eyes 10; large house; pleased. The Princess Chic 14 did not draw well nor please. Extra Kendall 16. Shadows of a Great City 19. Ghosts 25. Faust 28.

**JANESVILLE, MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.):** A Run for Her Money 9 satisfied fair audience. Dare Devil Dorothy 10 pleased good house. Down and Up 15. The Beauty Doctor 17. The Isle of Spice 25.

**OCUNTO, TURNER OPERA HOUSE (F. A. Urwan, mgr.):** Gideon's Minstrels Nov. 28 disappointed fair house. The Girl in Blue 5; co. poor and house. A Break for Liberty 10 canceled. A Slave of the Mine 19.

**EAU CLAIRE, GRAND OPERA HOUSE (C. D. Moon, mgr.):** The Mikado (local) 15 pleased good business. Reuben in New York 17. Human Hearts 19. A Millionaire Tramp 25. Tim Murphy 29.

**SUPERIOR, GRAND OPERA HOUSE (Mrs. Bloodgood in The Girl with the Green Eyes 8 to fair business. De Wolf Hopper in Mr. Pickwick 17. A Thoroughbred Tramp 19.**

**PLATTEVILLE, CITY OPERA HOUSE: AL Martin's Ten Nights in a Bar Room 15 to capacity; best of satisfaction. Mahara's Minstrels 16. Ole Olson 21.**

**SHEBOYGAN, NEW OPERA HOUSE (W. H. Stoddard, mgr.):** Human Hearts 6; good business; good satisfaction. The Burglar 13. Walker Whitehead 18.

**WAUSAU, GRAND (C. S. Cone, mgr.):** Weary Willie Walker 9 pleased fair house. Reuben in New York 12 pleased fair house. Human Hearts 16. Down and Up 20. Mary Shaw in Ghosts 20.

**KENOSHA, RHODE OPERA HOUSE (Joe Rhode, mgr.):** A Run for Her Money 13; small house; performance not satisfactory. The Governor's Son 20.

**NEILLSVILLE, GRAND OPERA HOUSE (J. W. Hommel, mgr.):** Human Hearts 9; excellent co. and business. Slaves of the Mine 25.

**NEENAH, THEATRE (Jack Hoefler, mgr.):** Weary Willie Walker 12 failed to please. Reuben in New York 14. Slaves of the Mine 23.

**BARABOO, GRAND OPERA HOUSE (F. E. Shults, mgr.):** Human Hearts 10; very ordinary performance. Reuben in New York 17.

**ASHLAND, GRAND OPERA HOUSE (W. T. Seeger, mgr.):** Dark.

**PORTAGE, OPERA HOUSE (A. H. Carnegie, mgr.):** Down and Up 17. A Reuben in New York 21.

**WAUPACA, CITY OPERA HOUSE (R. J. Havenor, mgr.):** Down and Up 21.

WYOMING.

**LARAMIE, OPERA HOUSE (H. E. Root, mgr.):** Leon Herrmann 4 pleased good business. Mickey Finn 8.—ELKS' HALL: Elks' Memorial Service 6; largely attended.

**RAWLINS, OPERA HOUSE (T. H. Frew, mgr.):** Mickey Finn 9. Over Niagara Falls 16.

CANADA.

**QUEBEC, QUE., AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.):** The Great White Diamond Nov. 30-2 to good business. One of the most pleasing melodramas we have had here this season was a Little Outcast, which drew good houses 3-5. The managers of the co. and theatre invited all the city newboys to the evening performance 5. The boys enjoyed the play immensely, and in return presented each lady member of the co. with a very pretty bouquet and Manager Turton with a box of cigars. The Fortune Teller 7-9 opened to a large and fashionable audience, who were delighted with this pretty opera. Edna Bronson in the title role. Ors, Orr Myers, Grafflin Baker, Phil Branson, and Herman Hirschberg were all well received, but the audiences' favorite was Robert Lett, who was very funny as the ballet master. A Ragged Hero 10-12. Joseph Murphy 14-16. The Burglar 17-19. A. DUNN.

**OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.):** Aubrey Boucicault in Captain Charlie 7, 8 to large audiences; pleasing performance. Margaret Anglin and Henry Miller 9, 10. Aborn Opera co. 11, 12. The Jefferson 14, 15.—GRAND OPERA HOUSE (R. J. Birdwhistell, mgr.): Ireland Brothers' Bioscope co. 7-12. A Human Slave 17-19. A Ragged Hero 20-2. J. H. DU BE.

**HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. P. London, mgr.):** Summer's Stock co. 7, 9, 10, 11, 12, in Rip Van Winkle. Pawn Ticket No. 210. The Prodigal Son. La Belle Marie. Resurrection. and True Irish Hearts; good business. Margaret Anglin and Henry Miller in Cynthia 8; excellent performance to large audience. The Silver Slipper 14. A Country Girl 15, 16. When the Bell Tolls 18, 19.

**LONDON, ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.):** More Than Queen 12; small but pleased audience. A Country Girl 14; exceptionally fine performance; large business. The Silver Slipper 15; satisfactory performance to full house. The Fortune Teller 25. Joseph Murphy 28. The Rivals 29.—LONDON OPERA HOUSE (Alex Harvey, mgr.): Pauline, hypnotist, 21-23. Glibby Stock co. (return) 28-Jan. 2.

**WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.):** Imson and Edgar 7-12 in A Man's Honor. A Sly Fox. Hopper, The Agent Marked by Fate. The Stock Broker. Ten Nights in a Bar Room. and Upon the World. Local 15. What Happened to Jones 18, 19. Lost River 25, 26. Human Hearts 30, 31. A Colorado Wolf Jan. 1, 2.

**KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.):** When the Bell Tolls 9 pleased fair house. Margaret Anglin and Henry Miller in Cynthia 11; excellent co. to S. R. O. The Burglar 12; fair co. and business. The Fortune Teller 15; pleasing performance to good house. The Rivals 25. Sweet Clover Jan. 1.

**ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.):** The Girl and the Judge 1 pleased good house. The Gay Mr. Goldstein 7; good house and performance. More Than Queen 11. The Fortune Teller 18.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): The Merchant of Venice 5; fair house and performance.

**BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.):** Beyond Pardon Nov. 30; good business; poor co. Liquid Air Lecture 1; large house entertained. The Burglar 2; small audience; good co. The Gay Mr. Goldstein 4 to light business; fair co. Klitter's Band 11. When the Bell Tolls 15.

**ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.):** Jarvis-Smully Concert co. 4, 5 to good business. W. S. Harkins co. opened a short engagement 7 in When We Were Twenty-one; large business; excellent performance. W. H. Daily Stock co. 25—indefinite.

**BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.):** When the Bell Tolls 10; fair performance to poor business. Margaret Anglin and Henry Miller in Cynthia 12; co. pleased large audience. Alice Sellman in The Fortune Teller 16 pleased capacity. Sweet Clover 30.

**CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.):** Glibby Stock co. 14-19 opened in A Woman's Power to good business. Other plays: The Charity Ball. The Prince of Lairs. and Down in Maine. Cecilian Concert co. 25. Royal Hungarian Orchestra Jan. 1.

**ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.):** More Than Queen 7; fine performance; good business. Rip Van Winkle 8; good performance and business. Sweet Clover 12. The Mikado (local) 16, 17.

**LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.):** When the Bell Tolls 12; poor performance; small house. Minstrels (local) 14. Sweet Clover 30.

**HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.):** W. S. Harkins co. ended engagement 5 in Under the Gaslight. Scottish Concert co. 9, 10.

**OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.):** Rip Van Winkle co. Nov. 30-5 in Monte Cristo. Kate Lynne. Ten Nights in a Bar Room. and The Silver King; packed houses.

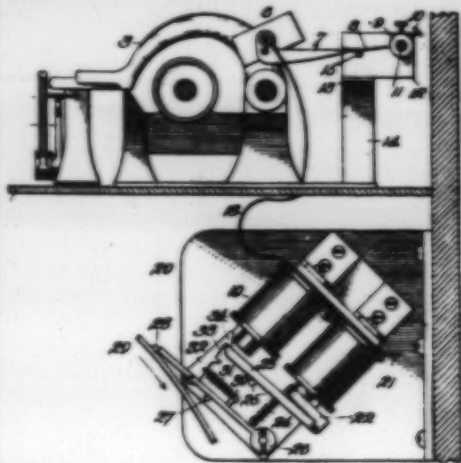
**WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.):** Anne Sutherland and William Humphrey in More Than Queen 10; fair house; performance disappointing. The Fortune Teller 17.

**GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Egan, mgr.):** More Than Queen 9. The Gay Mr. Goldstein 11.

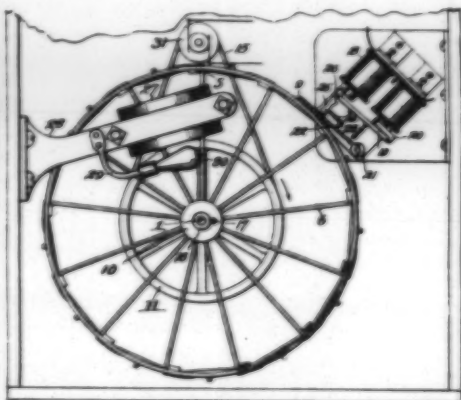
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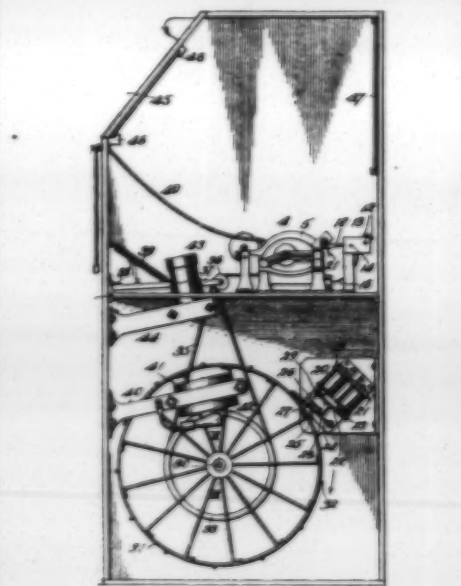
Under date of April 17, 1903, Carl F. Mensing, of Kansas City, Mo., filed a patent on a sound producing and scene displaying apparatus, comprising a sound producer, a contact-arm carried thereby, a series of contacts adapted for successive engagements with said arm, an electro-magnet in circuit with said arm, an armature, a lever, with connections between armature and lever, whereby attraction of the latter by the magnet shall rise or trip the former, and then effect its release from the armature.



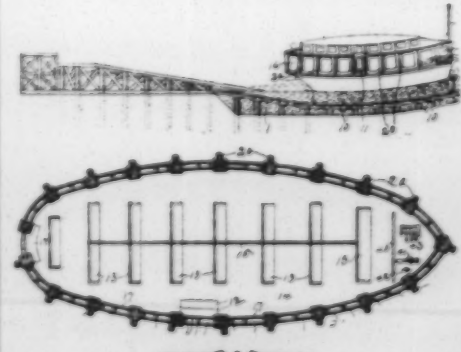
Under date of April 25, 1903, Carl F. Mensing, of Kansas City, Mo., filed a patent on an automatic scene displaying apparatus comprising a slide-carrier, a spring arranged to operate it, means to overcome the action of the spring and arrest the slide carrier at intervals, and for retensioning the spring while the carrier is held inactive.



Under date of April 25, 1903, Carl F. Mensing, of Kansas City, Mo., filed a patent on a combined sound-reproducing apparatus and stereoscopic apparatus, consisting of a cabinet containing a mirror, a screen, a light-piece, an objective lens, a condensing lens, and a light in operative relation with said lens, a slide-carrier to dispose its slides between the lenses, means to hold the slide-carrier stationary, a sound-reproducing instrument, means actuated by the sound-reproducing instrument, for tripping the slide-carrier-holding means at intervals, and means to move the slide-carrier when the said holding means are tripped.



Under date of Dec. 9, 1902, Marshall E. Smith, of Dallas, Texas, filed a patent on an illusion boat, provided with a suitable running gear, to run on an endless track partly submerged in water, and a canal for said boat, with means for creating optical illusions, consisting of windows having double transparent lights and means of forcing water to rise between lights.



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By reason of a sudden indisposition Lillian Lawrence was compelled at a late hour to relinquish the part of Margaret Fielding, and despite the short notice at which Isabelle Fletcher assumed the char-

acter, she was eminently successful in its portrayal and gained unstinted applause for the good work she did in all of her scenes. Her personality proved admirably suited to the part, and her pleasing manner was one of the charms of the performance.—BOSTON JOURNAL, Dec. 8, '03.

An unfortunate indisposition prevented Lillian Lawrence from appearing as Margaret Fielding, and at a very short notice Isabelle Fletcher took up the part and gave an impersonation that charmed and delighted all present. Her attractive personality added much to the effectiveness of the part, and she met its varying demands with consummate skill, being particularly happy in playing the scene with the Rev. Walter Maxwell in the second act, and she portrayed

the character most successfully in all her scenes.—BOSTON HERALD, Dec. 8, '03.

A sudden indisposition of Lillian Lawrence necessitated giving the part of Margaret Fielding to Isabelle Fletcher, and although she had but a limited time for study and preparation, Miss Fletcher quite captured her audience by an impersonation of the part that took great prominence in the evening's success. She made a charming figure in the action of the play, and her personality proved particularly well suited to the character.—BOSTON POST, Dec. 8, '03.

Owing to the sudden illness of Miss Lillian Lawrence, Miss Fletcher was called upon to take the leading female role. She really did remarkably well. In

the scene in the third act where Margaret Fielding compels herself to hide her perturbation in the presence of her husband's friend, who has seen her in a compromising situation, innocent enough in itself, but difficult to explain—under a smiling face and a light heartening air, while betraying to the audience her real feelings, she was admirable.—BOSTON TRANSCRIPT, Dec. 8, '03.

The sudden indisposition of Lillian Lawrence made it necessary to assign the character of Margaret Fielding to Isabelle Fletcher at very short notice, and Miss Fletcher's success in the character exceeded all expectations, considering the great difficulties attending her preparation for the part.—BOSTON ADVERTISER, Dec. 8, '03.

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